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THIRTY POSTLUDES

FOR THE

ORGAN

EDITED BY

WILLIAM C. CARL

BOSTON
OLIVER DITSON COMPANY

NEW YORK
CHAS H. DITSON & CO.

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PREFACE

In the extensive development of modern organ literature, the proportion of compositions written for use as postludes in the church service is surprisingly small. There is abundant material for all other needs of the organ profession, but a scarcity of this important particular.

The need of filling this want has prompted the issue of this volume, and in his search for the very best material, the compiler has carefully examined the available organ literature of recent years to be found in London, Paris, Antwerp, Brussels and Copenhagen, as well as New York and Boston.

The pedaling is marked with the signs ∧ (toe) and ⊔ (heel), placed above the note for the right foot and below for the left.

Appreciation for the valuable assistance rendered by M. Alexandre Guilmant is gratefully acknowledged by the compiler.

WILLIAM C. CARL.

NEW YORK, May, 1900.

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BIOGRAPHICAL NOTES.

Best, William Thomas. The most distinguished Organ virtuoso of the English School. Born at Carlisle, England, August 13, 1826; died Liverpool, May 10, 1897. Throughout the United Kingdom he was recognized as the foremost organist of his time, and his recitals were of the greatest service in the advancement of organ playing.

His influence in promoting uniformity in organ construction has been great. He retained the position as organist of St. George's Hall, Liverpool, from 1855 until his retirement in 1894.

His compositions include several works for orchestra; numerous anthems, services and part-songs; sonatas, fugues, studies and concert pieces for the organ, as well as many arrangements for this instrument, from the scores of the great masters.

Calkin, George. Born at St. Pancras, London, August 10, 1829. Organist for twenty-five years at St. Mark's, Regent's Park; Professor at the London Academy of Music, and for many years a violoncellist in the orchestra of the Philharmonic Society, Royal Italian Opera, and the Provincial Festivals, including that of Birmingham in 1846, when "Elijah" was first performed.

Calkin, John Baptiste. Composer, pianist and organist. Born in London, March 16, 1827. Has held the position of organist, precentor and choir master at Columba's College, Ireland; Woburn Chapel, London; Camden Road Chapel; and St. Thomas' Church, Camden Town. Member of the Council, Trinity College, London, and professor at the Guildhall School of Music. His compositions include several church services, anthems, part-songs, chamber music, and various pieces for organ as well as piano.

Callaerts, Joseph. Born in Antwerp, August 22, 1838. Pupil of Lemmens at the Brussels Conservatory, where he received the first prize in 1856. Organist of the famous Antwerp Cathedral and professor of the organ at the Royal Flemish Conservatory of Music. His compositions include an opera, a symphony, a piano trio, masses and cantatas, together with numerous works for the organ and piano.

Cappelen, Christian. Organist of Vor Frelsers Kirke at Bergen, Norway. One of the most noted of the Norwegian organists. Has written a number of works for the organ.

Chauvet, Charles-Alexis. One of the most distinguished of the French organists. Born at Marnes, France, June 7, 1837. Studied under Ambroise Thomas and Benoist, and in 1860 obtained the Premier Prix at the Conservatoire.

At the completion of "La Trinité" in Paris (1869), he was chosen as its organist, and held the position until his death, January 28, 1871, when he was succeeded by M. Alexandre Guilmant.

His published compositions include twenty organ pieces in four suites, and numerous works for the piano and organ.

Duncan, William Edmondstoune. Composer, pianist, and organist. Born at Sale, Cheshire, England, in 1866. Studied under Sir Herbert Parry and Sir George Martin. Now professor at the Oldham College of Music in his native town. His compositions include an ode for chorus and orchestra, an opera, several church services, part-songs, organ pieces, together with a mass and several works for orchestra.

Frost, Charles Joseph. Organist and composer. Born at Westbury-on-Trym, England, June 20, 1848. Has held several important appointments as organist, and has been, since 1880, a professor of the organ at the Guildhall School of Music, London; is head of the music section in the Goldsmith's Institute, New Cross. Received the degree of Mus.D. in 1882 at Cambridge. His compositions include several oratorios, secular choral works, a symphony for orchestra, part-songs and organ pieces.

Guilmant, Félix Alexandre. Born at Boulogne-sur-mer, France, March 12, 1837, in which city his father (Jean Baptiste G.) held the position of organist of St. Nicholas Church for fifty years, and was his first teacher. His other masters were Gustav Carulli and Jacques Lemmens. M. Guilmant succeeded Chauvet as organist of La Trinité, Paris; is organist of the Trocadero, professor of the organ at the Conservatoire, president of the Schola Cantorum, and president of the Guilmant Organ School (New York). M. Guilmant is the most distinguished organist of the present day, and his interpretation of the works of Bach and Händel, together with his marvelous improvisations, have gained him a world-wide reputation. His compositions include six organ sonatas, several works for organ and orchestra, besides many pieces for the organ, piano, violin and the voice. M. Guilmant has made two extensive concert tours in America.

Lemmens, Jacques-Nicolas. Organist and composer of great repute. Born at Zoerle-Parwys, Belgium, Jan. 3, 1823, and died at Castle Linterport, Jan. 30, 1881. Studied under his father, also with Van der Broeck, Godineau, Michelot, Girschener and Fétis. Later, under a government stipend, he studied with Hesse in Breslau, and in 1849 was appointed professor of the organ at the Brussells Conservatory.

His compositions include an "École d'Orgue," several sonatas, improvisations, studies, etc., for the organ; two symphonies, pianoforte pieces, songs and anthems for the church service.

Loret, Clément. Born at Termonde, Belgium, in 1833. His father, a distinguished organ builder, secured for his son at the age of seven years the opportunity to play offertoires and sorties at the church of Notre Dame in that city. M. Loret studied under Denefre, Fétis and Lemmens, and in 1853 obtained the Premier Prix d'Orgue at the Brussels Conservatoire. He is now the director of the "École de Musique Religieuse," and organist of St. Louis d'Antin, Paris.

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His compositions include an "Organ School" in four volumes, and numerous pieces for the organ and pianoforte.

Malling, Otto. M. Malling holds the post of organist at the Helligaands Church in Copenhagen, Denmark. His compositions for the organ include "Christus," written in nine movements, and depicting incidents in the life of Christ.

Merkel, Gustav Adolf. Organist and composer. Born at Oberoderwitz, Saxony, Nov. 12, 1827, and died at Dresden, Oct. 30, 1885. Studied organ under Jul. Schneider, and counterpoint with Jul. Otto, and was aided by both Schumann and Reissiger. He held several important posts as organist in Dresden, and his published works include nine organ sonatas, three fantasias, thirty pedal studies, an organ school, and various organ and piano pieces, songs and motets.

Polleri, Giovanni Battista. Born in Genoa, Italy, in 1855. Began the study of the violin when four years old with his father Nicolas. At six played the violin in public. At seven began the study of the piano, and later the organ and composition. When twenty-two he came to this country, where he remained seven years, residing from 1880 to 1883 in Utica, N. Y., where he was organist of St. John's Church. In 1884 he returned to Italy, and since 1888 has been organist of the church of the Immaculate Conception in Genoa, and since 1898 "Direttore del Civico Instituti di Musica." He also occupies a prominent position in connection with the "Societa Genovese di Musica Sacra." His published works include preludes and fugues for the organ, shorter organ pieces, various organ compositions, three masses and other works.

Roberts, John Varley. Organist and composer. Born at Stanningley, near Leeds, Sept. 25, 1841. His musical talent was developed at an early age, and when twelve years old he was appointed organist of St. John's, Farsley, near Leeds. Received the degree of Mus. Doc. in 1876 at Oxford, and in 1882 was appointed to Magdalen College, Oxford, as organist and magister choristarum, where the music, under his direction, has gained a large degree of success.

His compositions include several services, anthems, part-songs and organ pieces.

Ropartz, J. Guy. Born at Guingamp, June 15, 1864. Studied under Dubois and Massenet at the Paris Conservatory, also with César Franck. Since 1894 director of Conservatory and concert conductor at Nancy. Composed music to Loti's "Pecheurs d'Islande," chamber and orchestral music, organ pieces, songs, and a remarkable psalm with orchestra.

Salomé, Théodore César. Organist and composer. Born in Paris, Jan. 20, 1834, and died in St. Germain, July, 1896. Studied under Ambroise Thomas and Bazin at the Paris Conservatory, winning the second Grand Prix de Rome in 1861. Sub-organist at La Trinité for many years, playing the chancel organ. His works include a symphony, many organ pieces, and a sonata of merit.

Smart, Henry. Organist and composer. Born at London, Oct. 26, 1813, and died there July 6, 1879. He held several important positions, and was an authority on the organ. In 1877 he edited the Presbyterian Hymnal. The great organs at Leed's Town Hall and in St. Andrew's Hall, Glasgow, were erected from his specifications. His compositions include an opera, several cantatas, and many anthems, part-songs and organ pieces.

Tours, Berthold. Born in Rotterdam, Holland, Dec. 17, 1838, and studied at the Conservatories of Brussels and Leipzig. In 1861 he located in London, where many compositions for the church were written. His works also include those for the organ, pianoforte, and numerous part-songs. He died in London, March 11, 1897.

Volckmar, Wilhelm Valentin. Organ virtuoso and composer. Born at Hersfeld, Kassel, Dec. 26, 1812, and died at Homberg, Kassel, Aug. 27, 1887. His compositions include several organ concertos, twenty organ sonatas, an organ symphony, an organ school, numerous organ pieces, church music and songs.

West, John Ebenezer. Organist, composer, and conductor. Born at South Hackney, London, Dec. 7, 1863. Studied the organ under Sir J. Frederick Bridge and composition with Ebenezer Prout, receiving the degrees of R. A. M. and F. R. C. O. He holds the position of organist and choir-master at All Saints' Church, London. His compositions include several cantatas, anthems, part-songs, works for orchestra and organ pieces, including a sonata in D minor.

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POSTLUDE in B flat

Edited by WILLIAM C. CARL

J. GUY ROPARTZ

ped. + uni. ep.

Moderato, with well defined rhythm

MANUAL

PEDAL

Gt. *ff*

ff

8

(Box closed)

Sw. *p*

8

Gt. *ff*

ff

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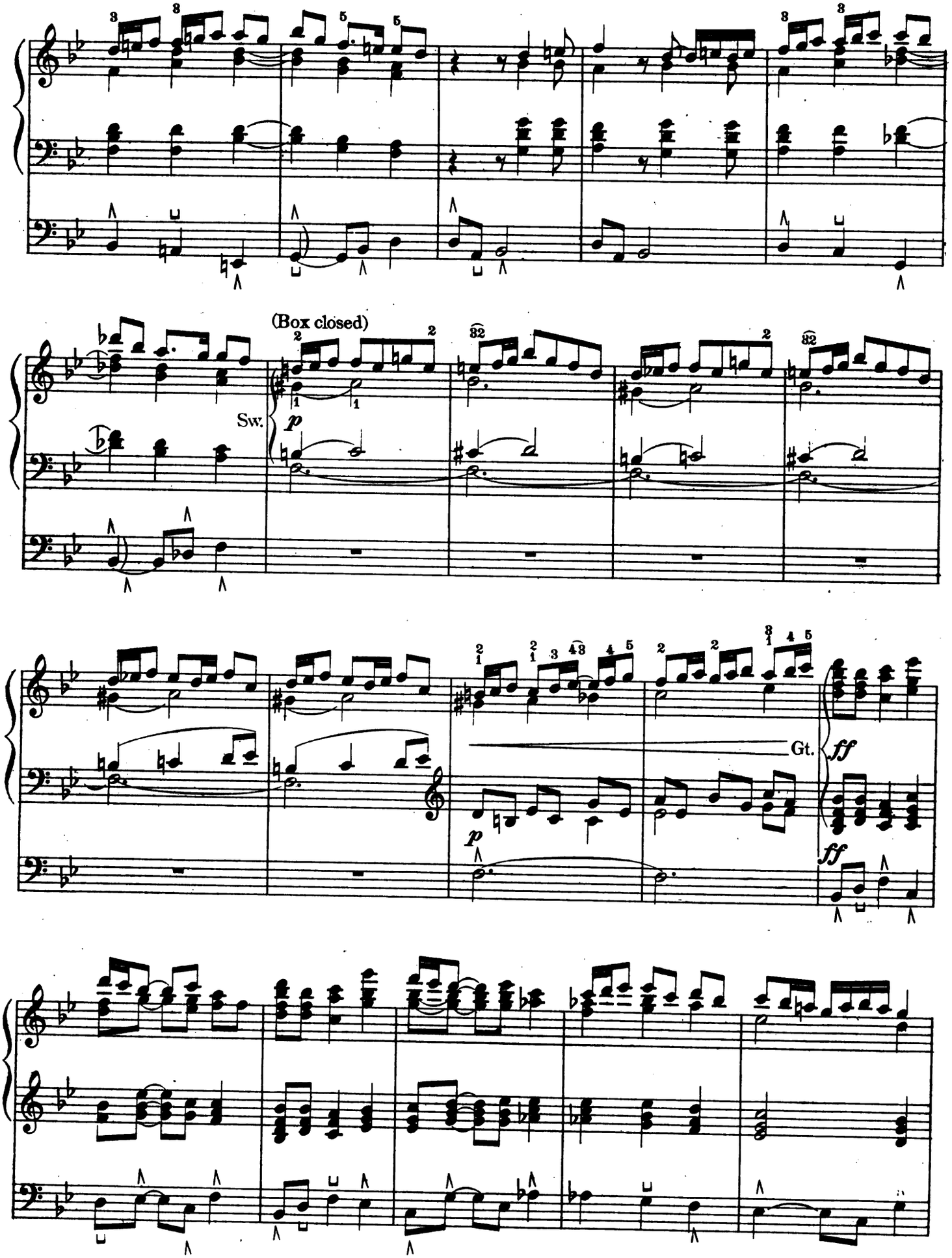

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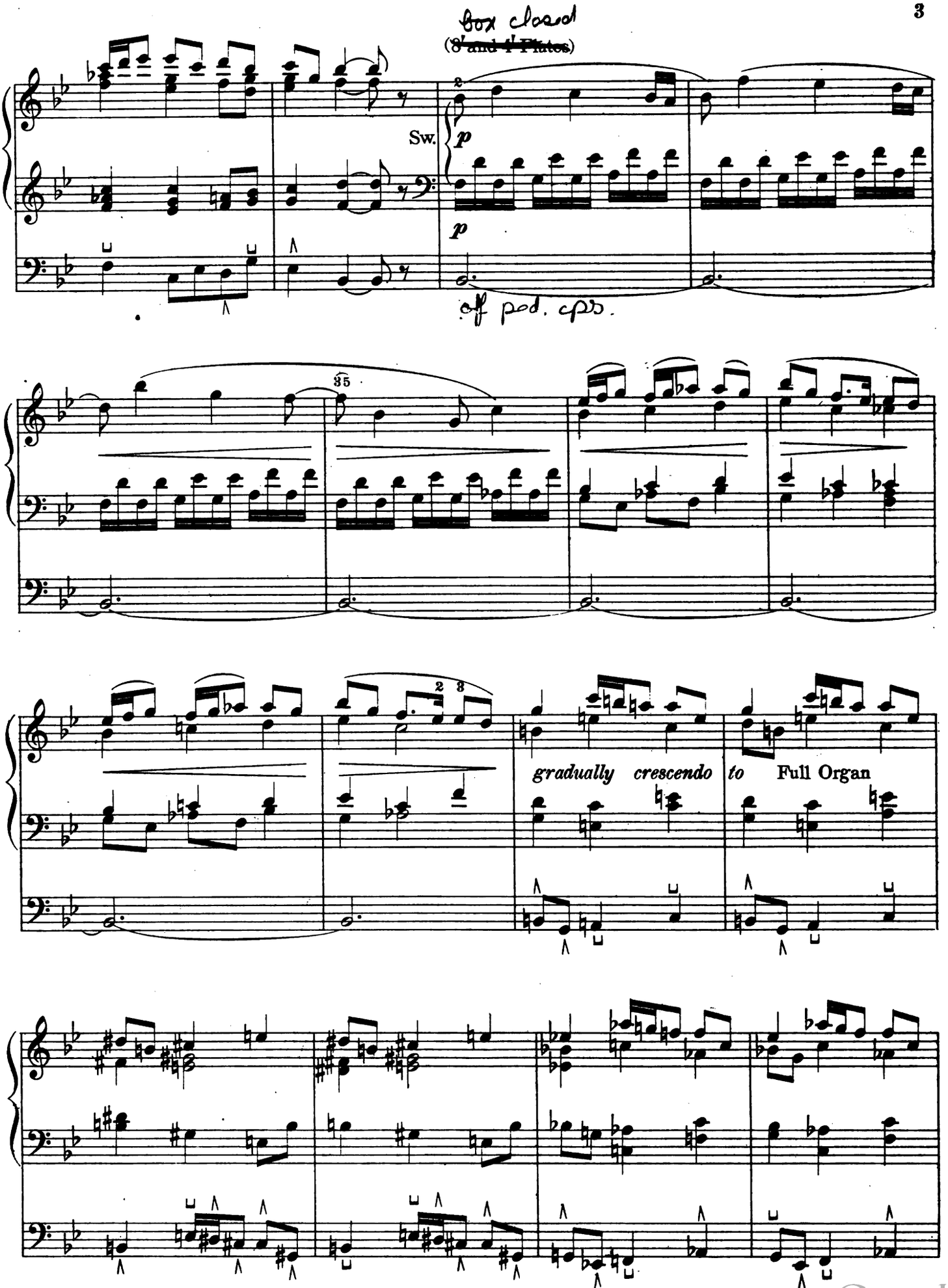

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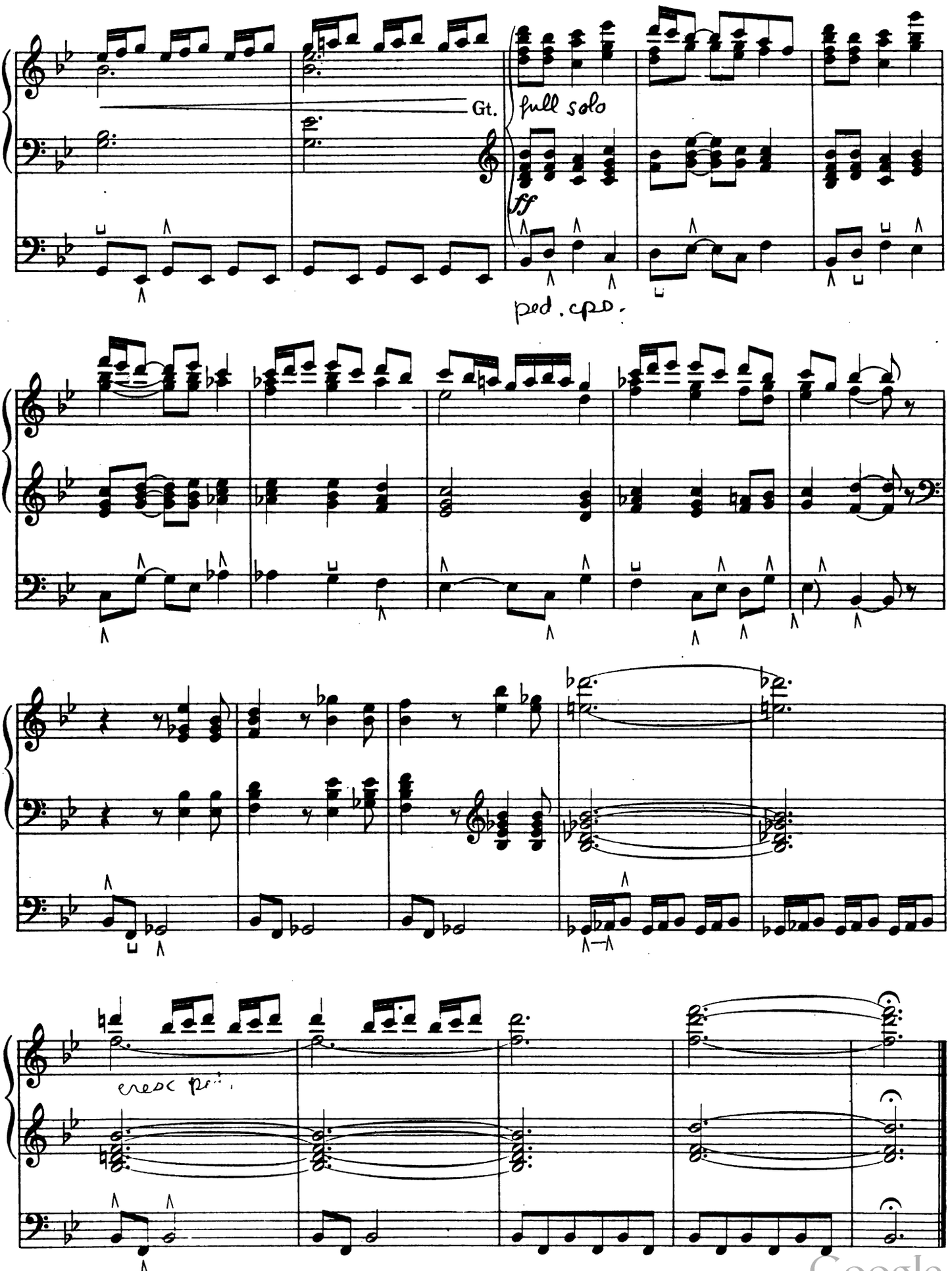

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POSTLUDE in D

Edited by WILLIAM C. CARL

JACQUES LEMMENS

Animato

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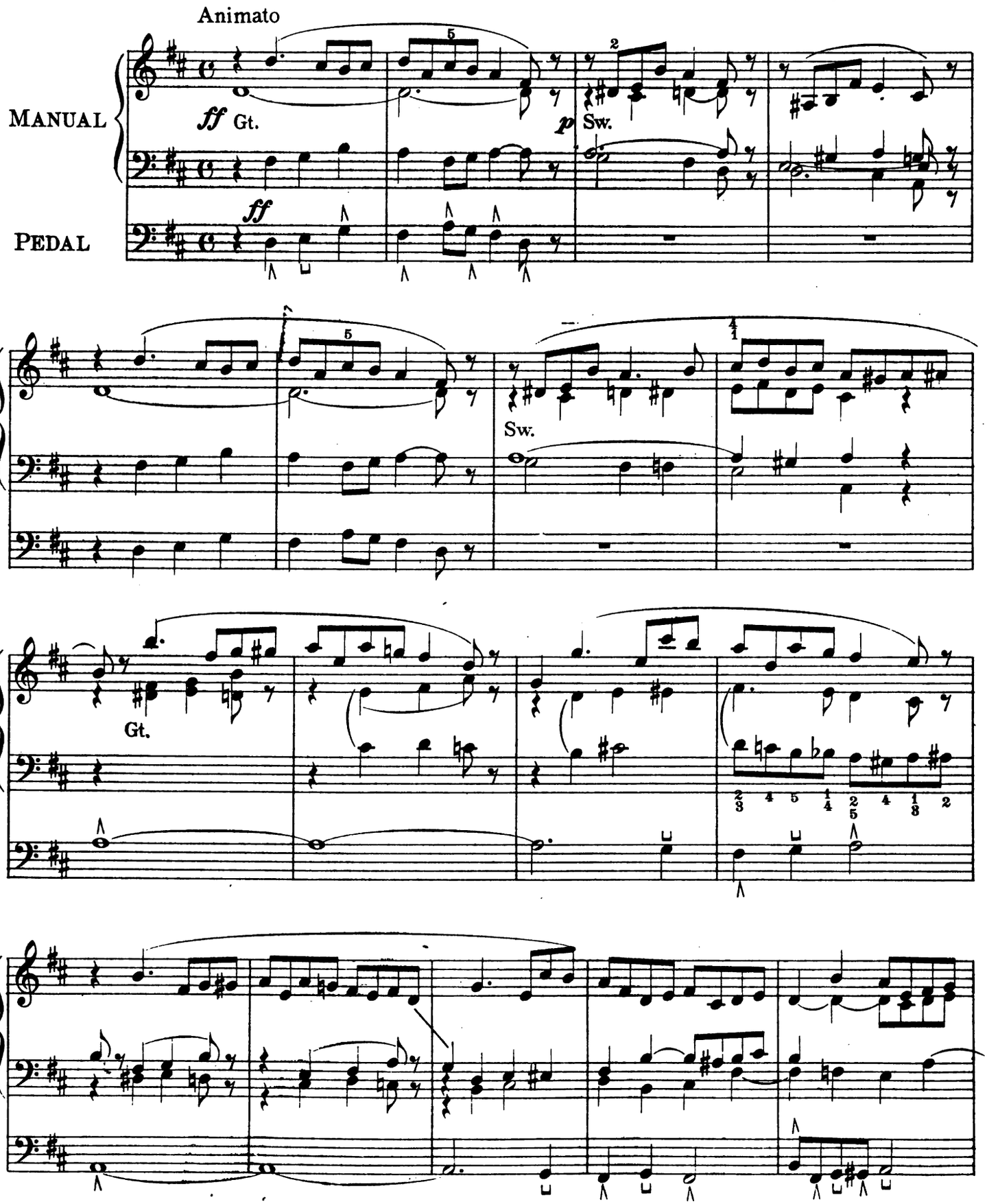

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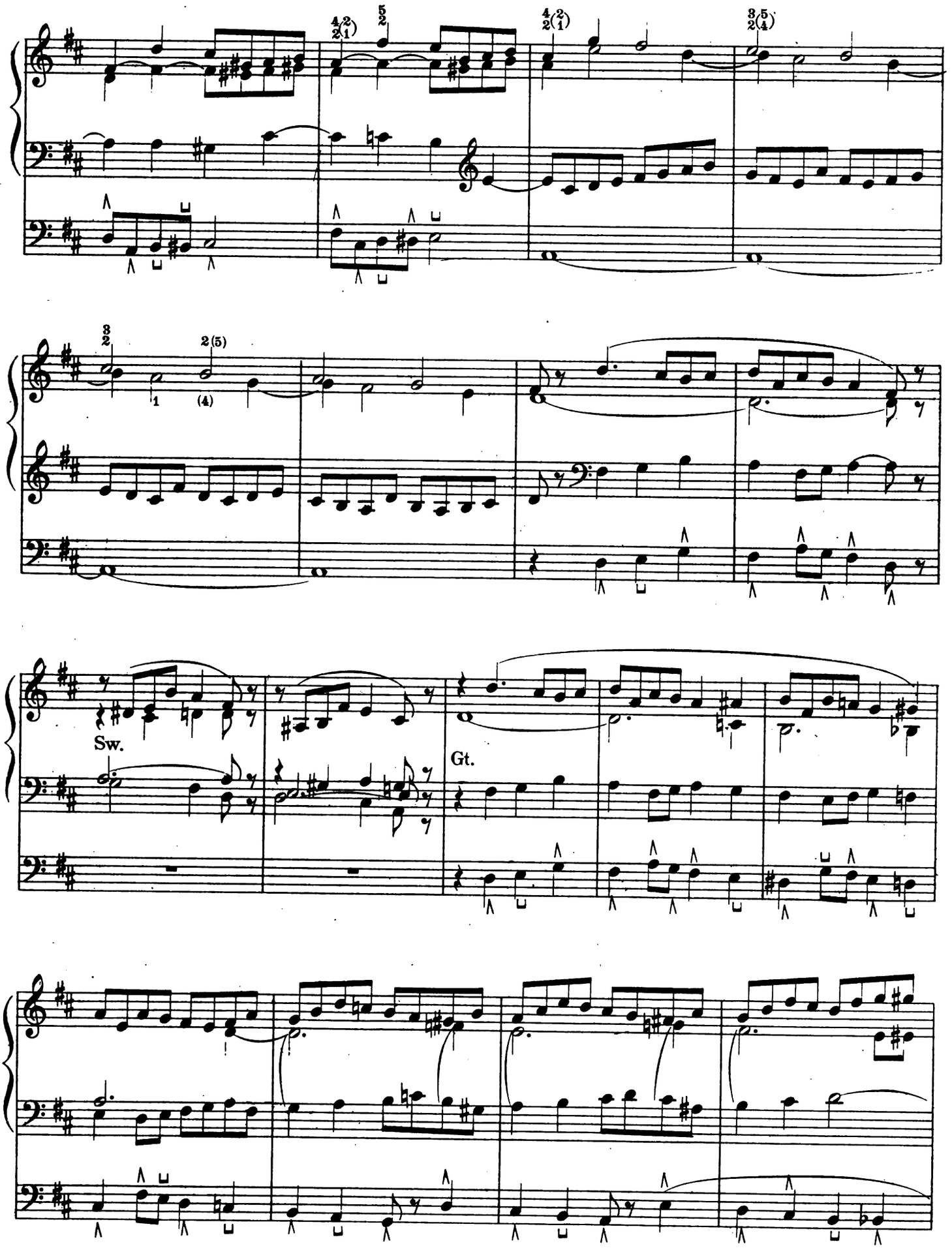

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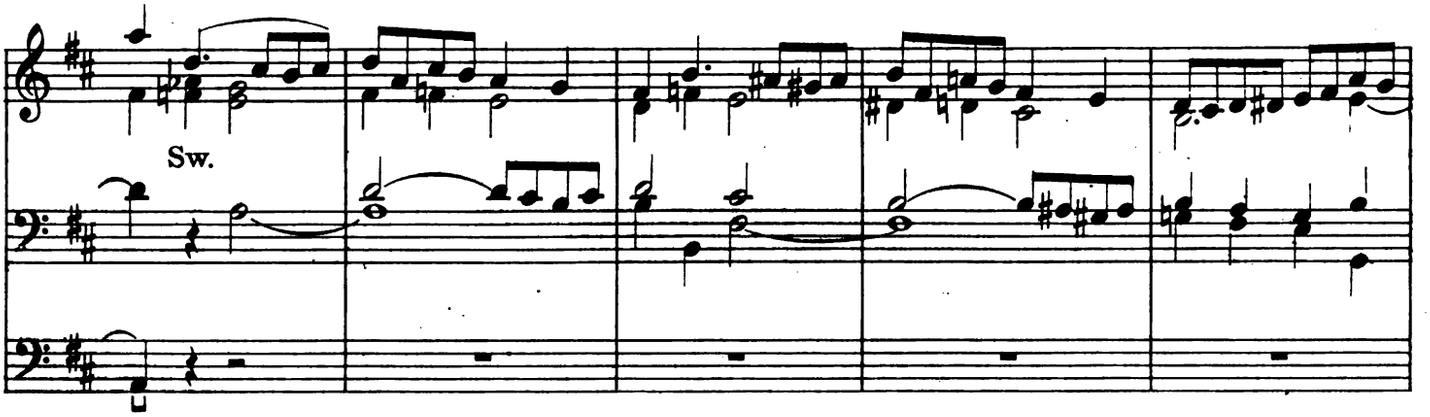

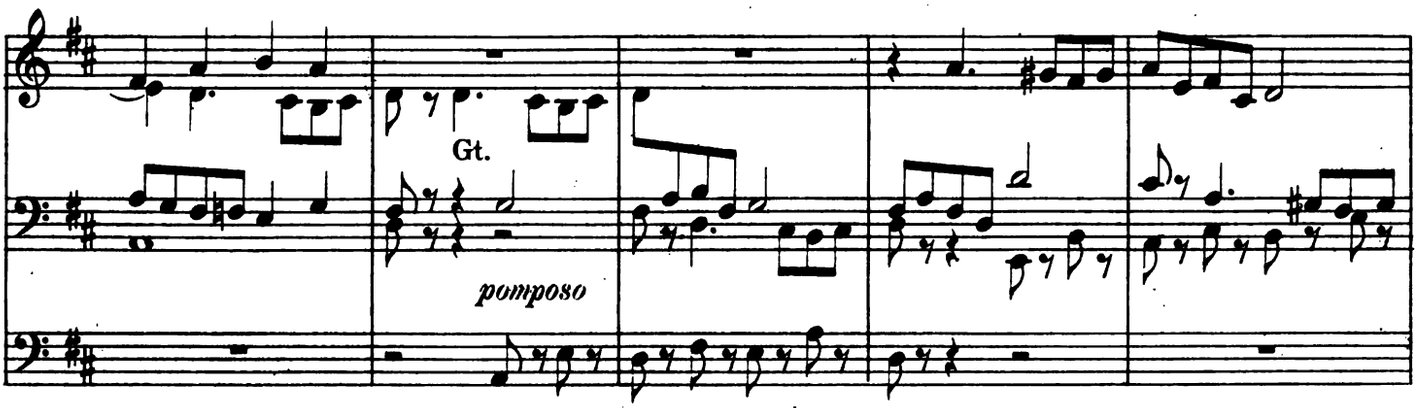

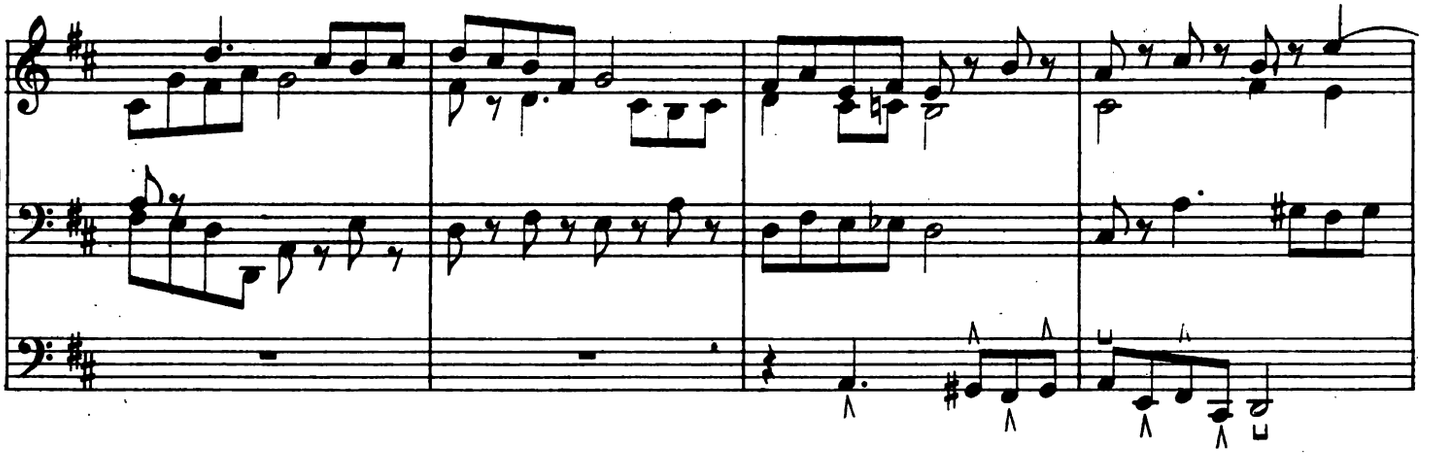

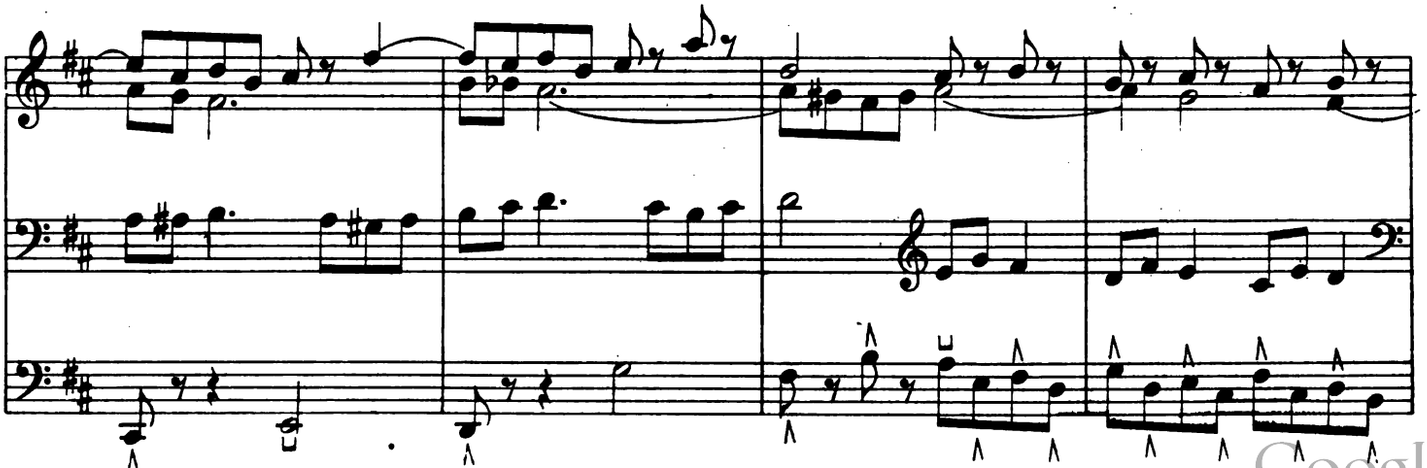

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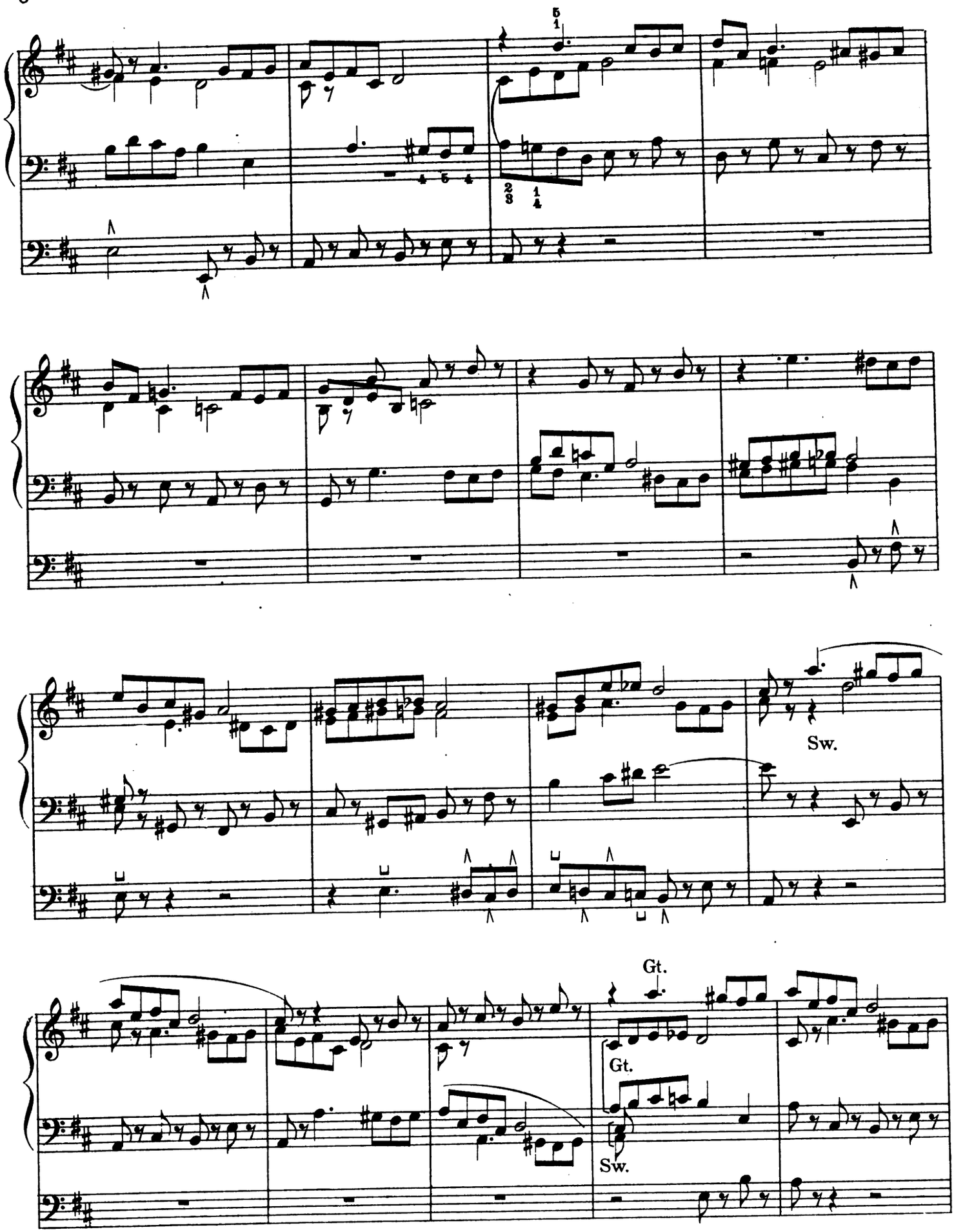

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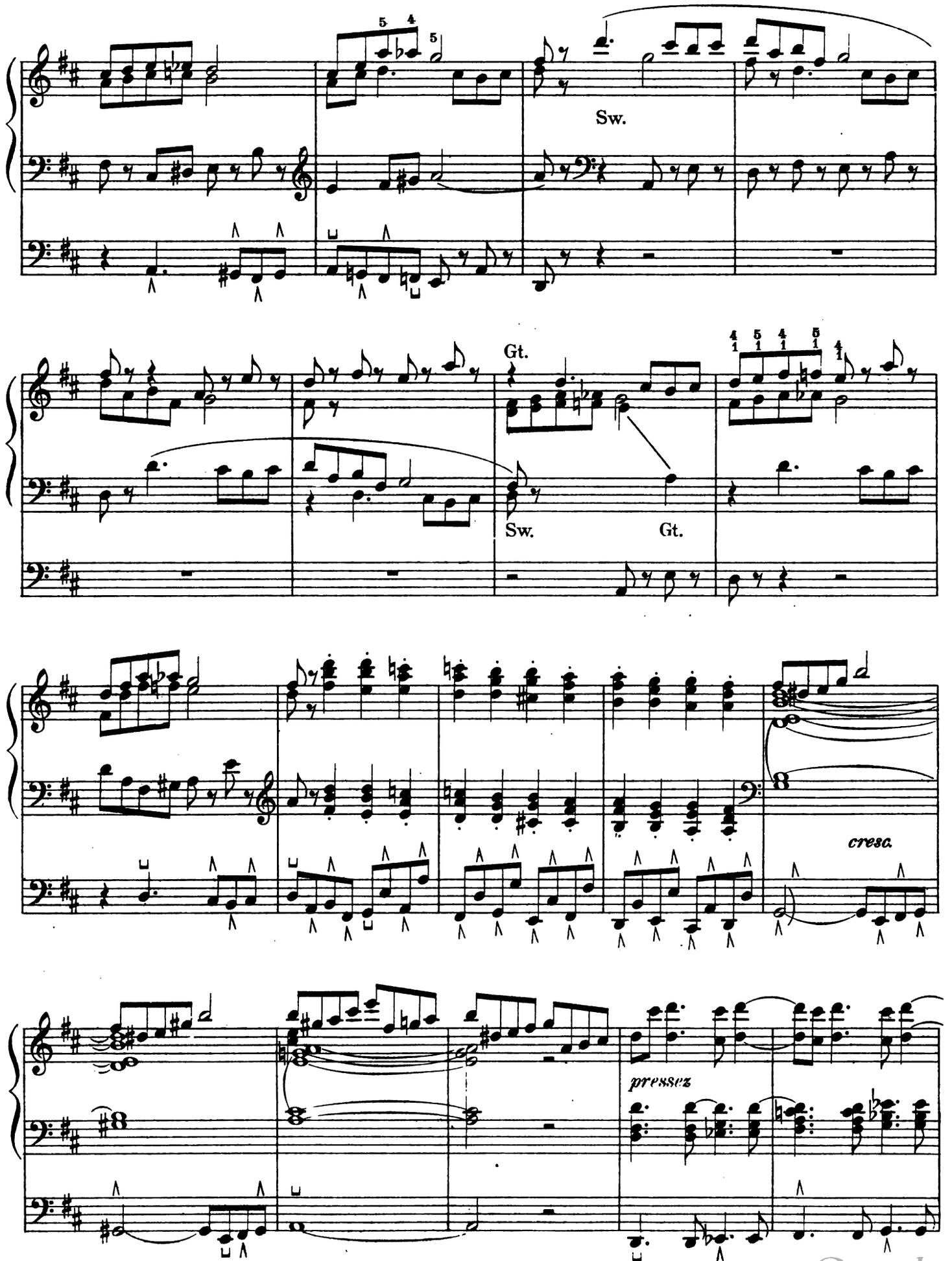

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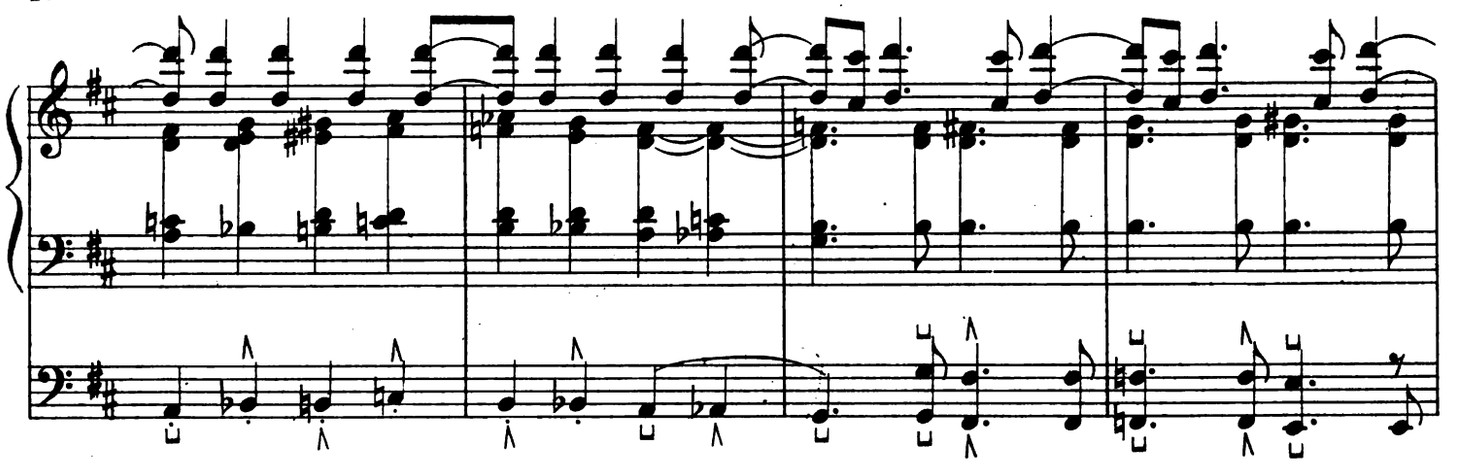

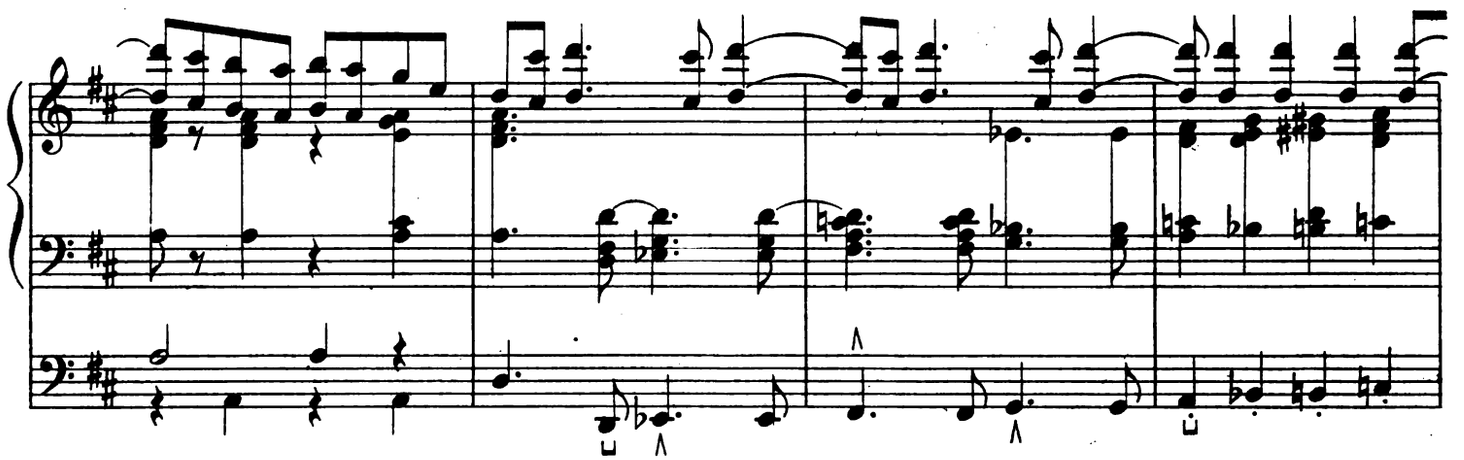

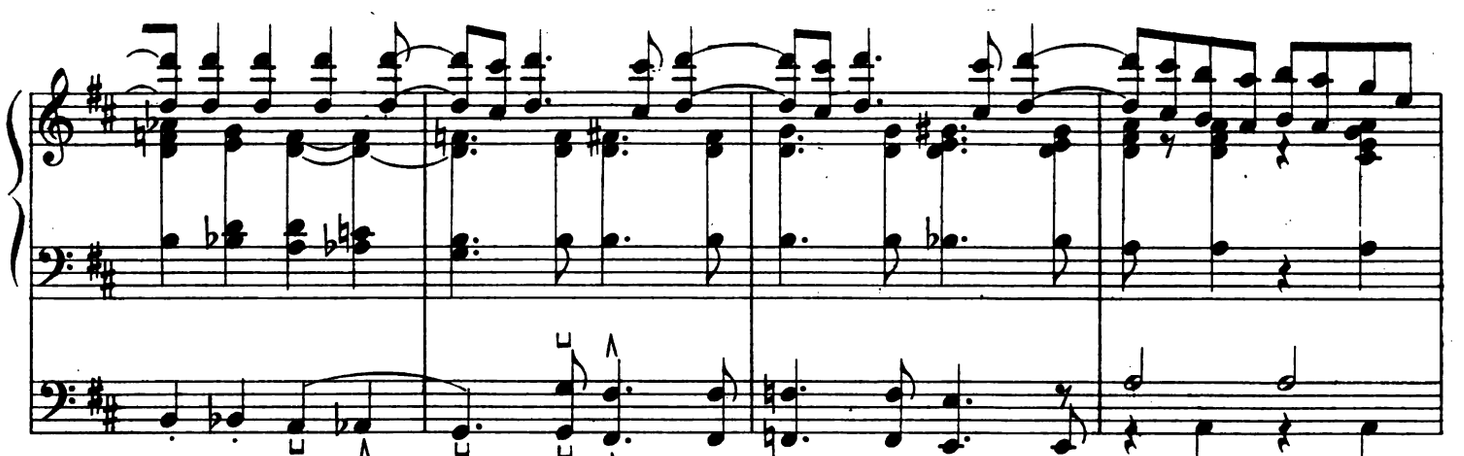

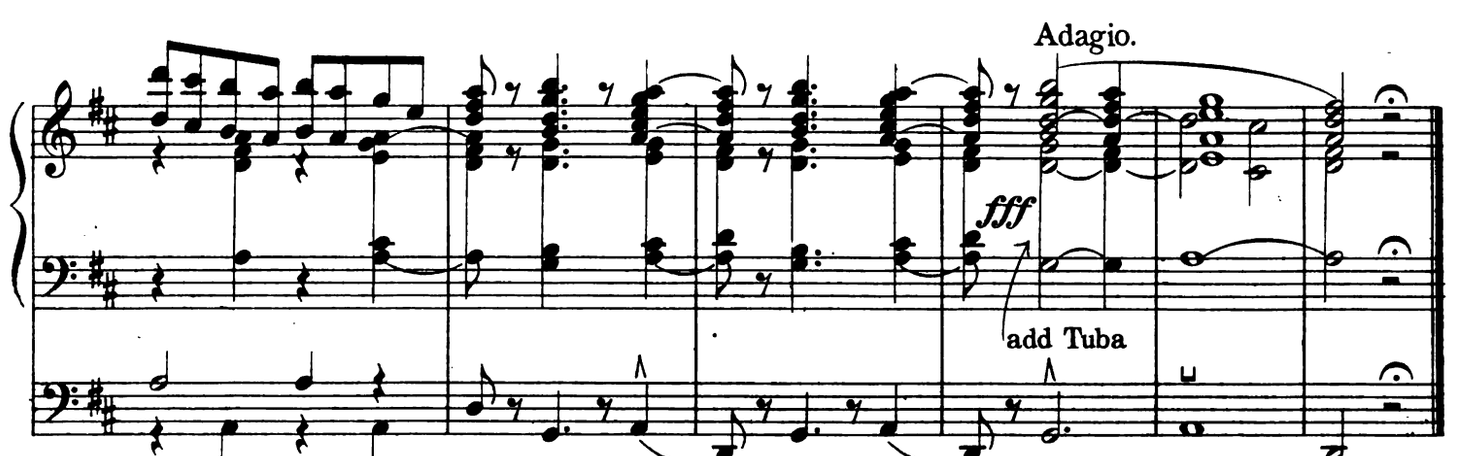

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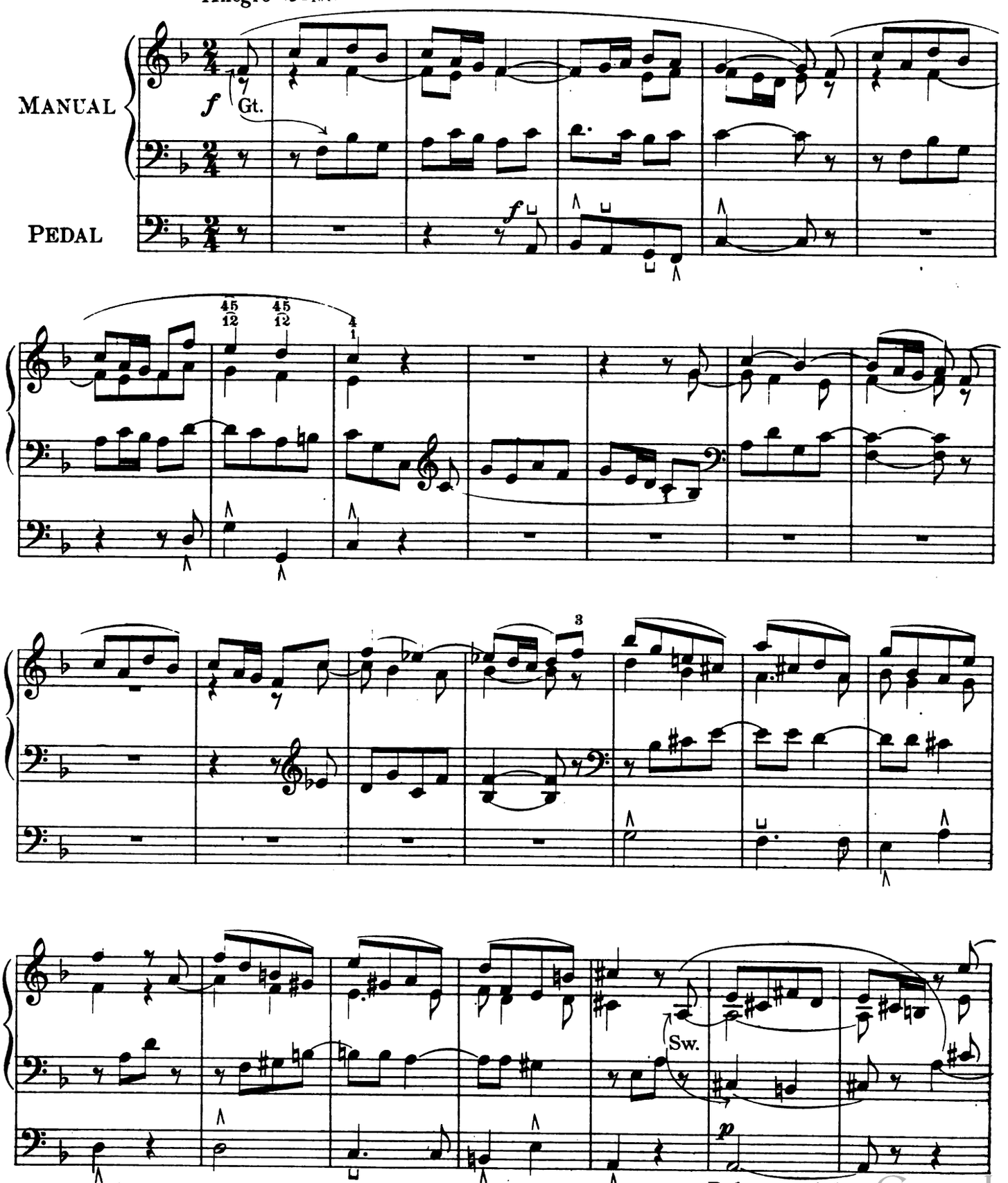
Choir: Soft 8′ and 4′
Pedal: 16′ and 8′

POSTLUDE in F

Edited by WILLIAM C. CARL

ALEXANDRE GUILMANT
Op. 46, No 2

Allegro (♩=100)



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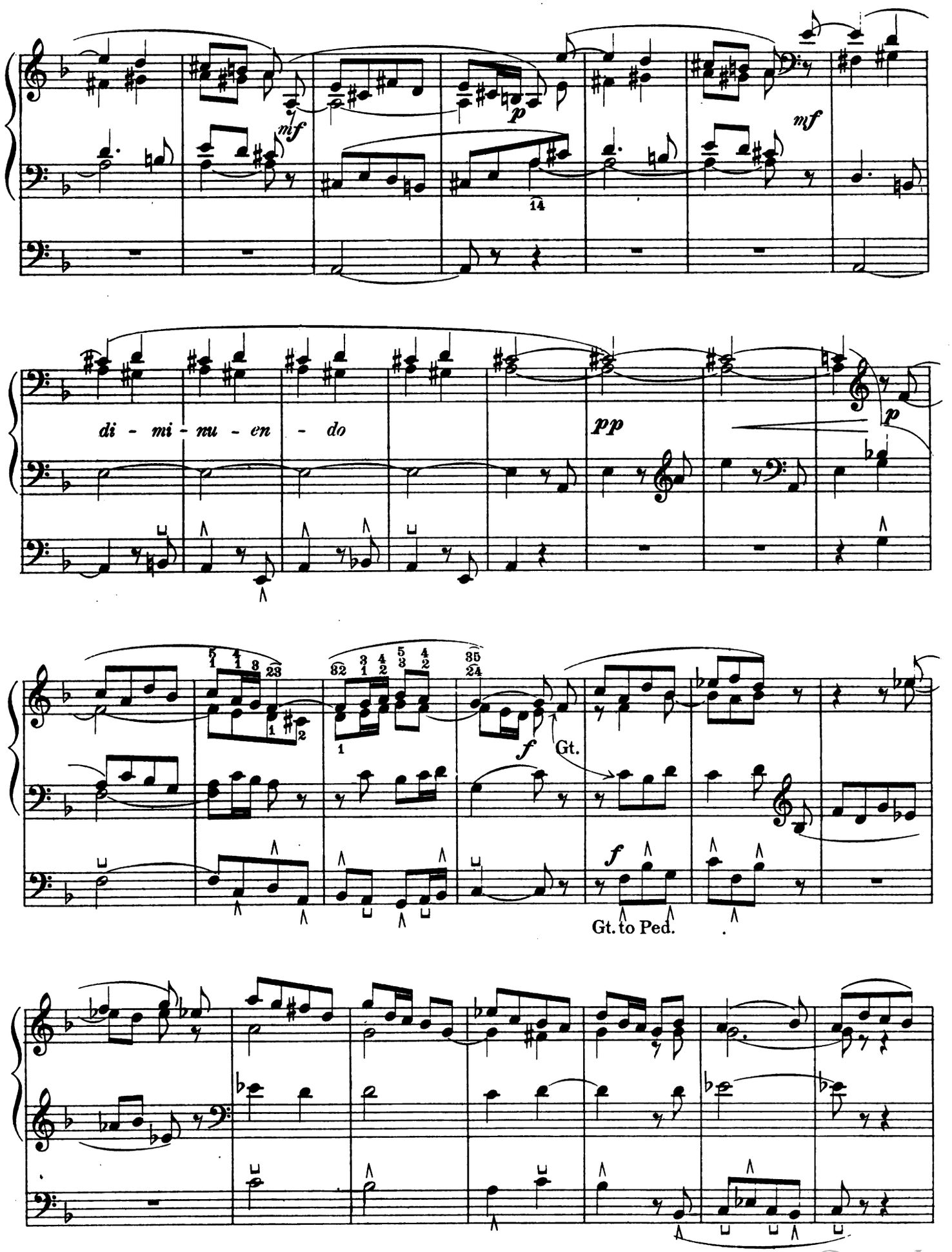

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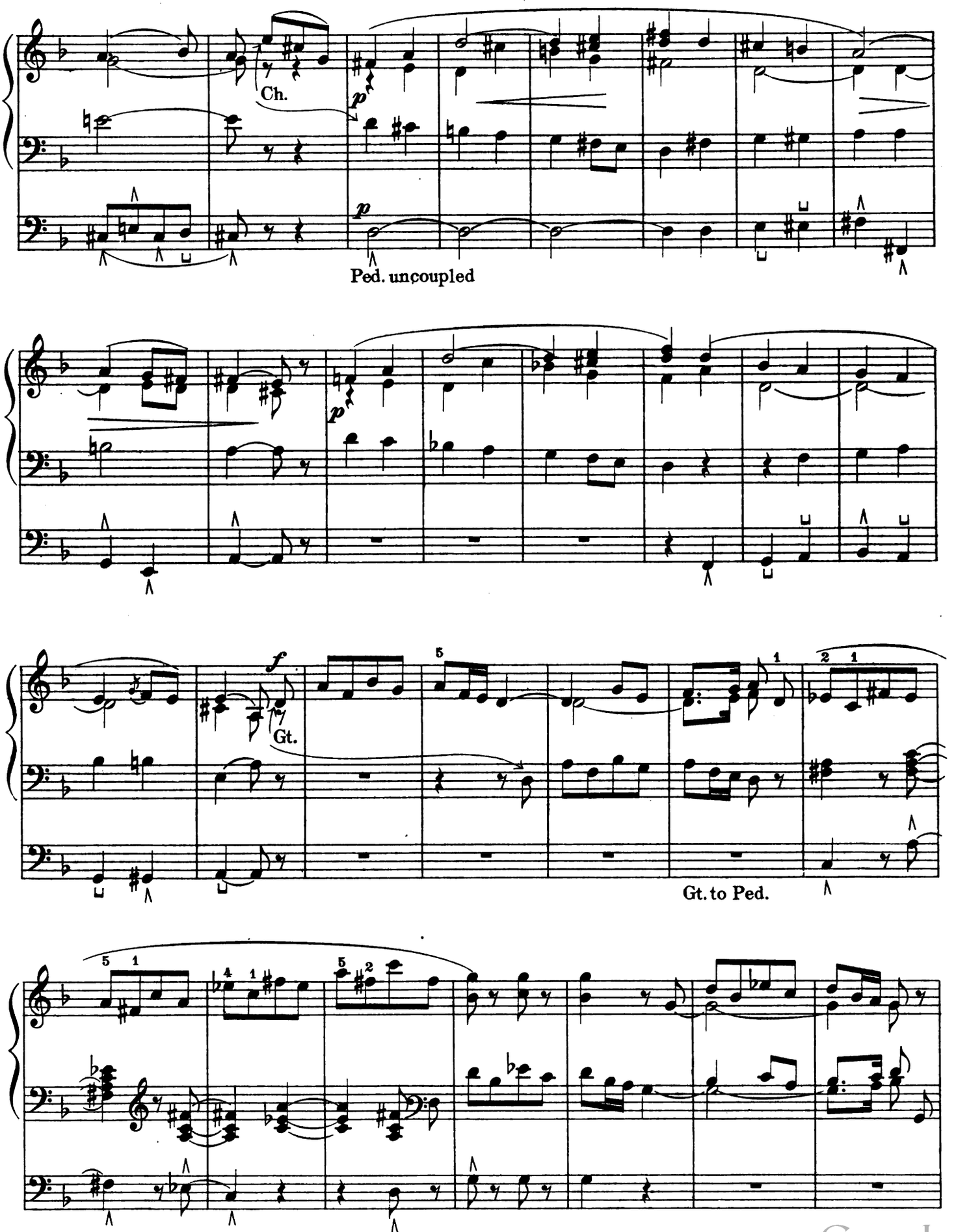

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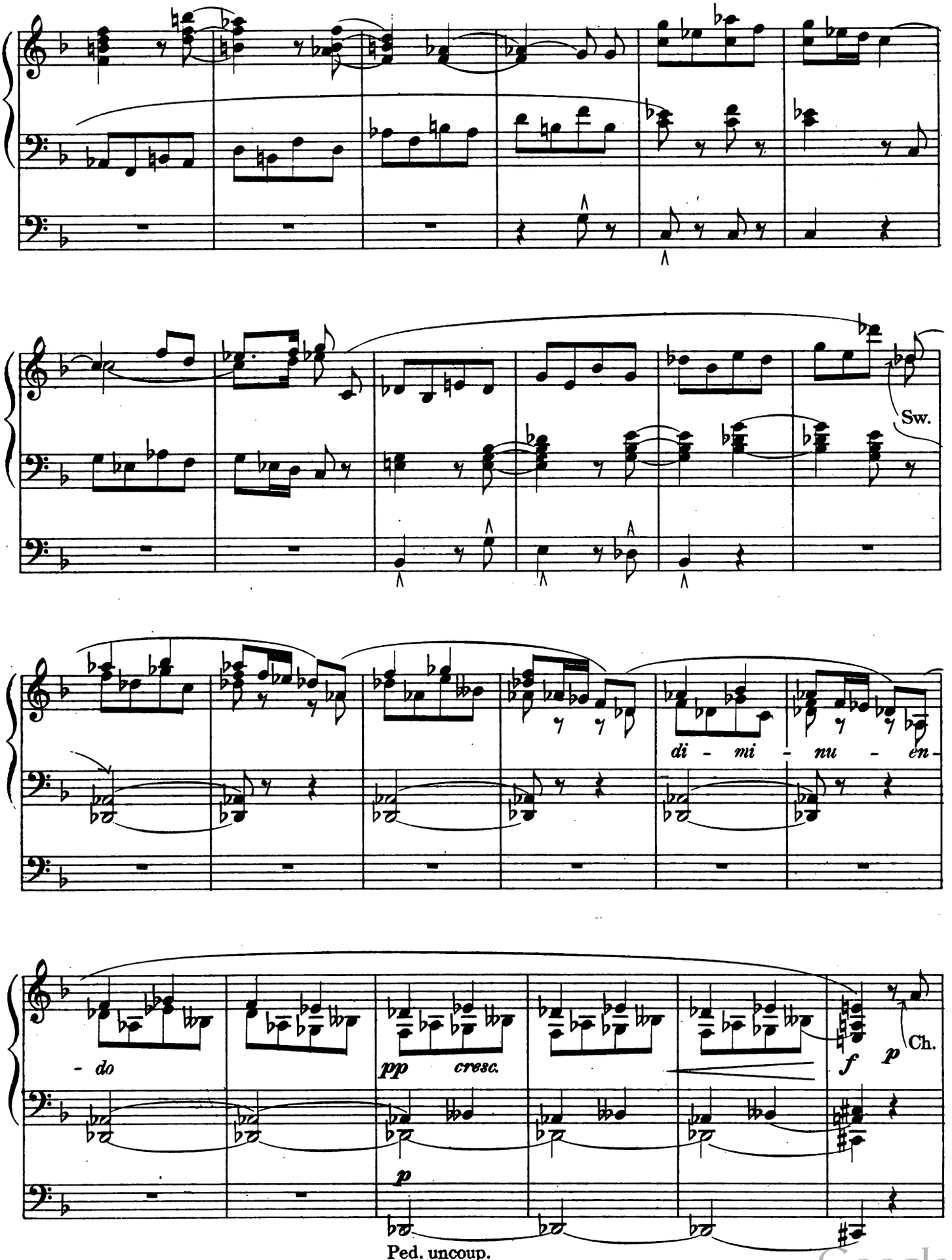

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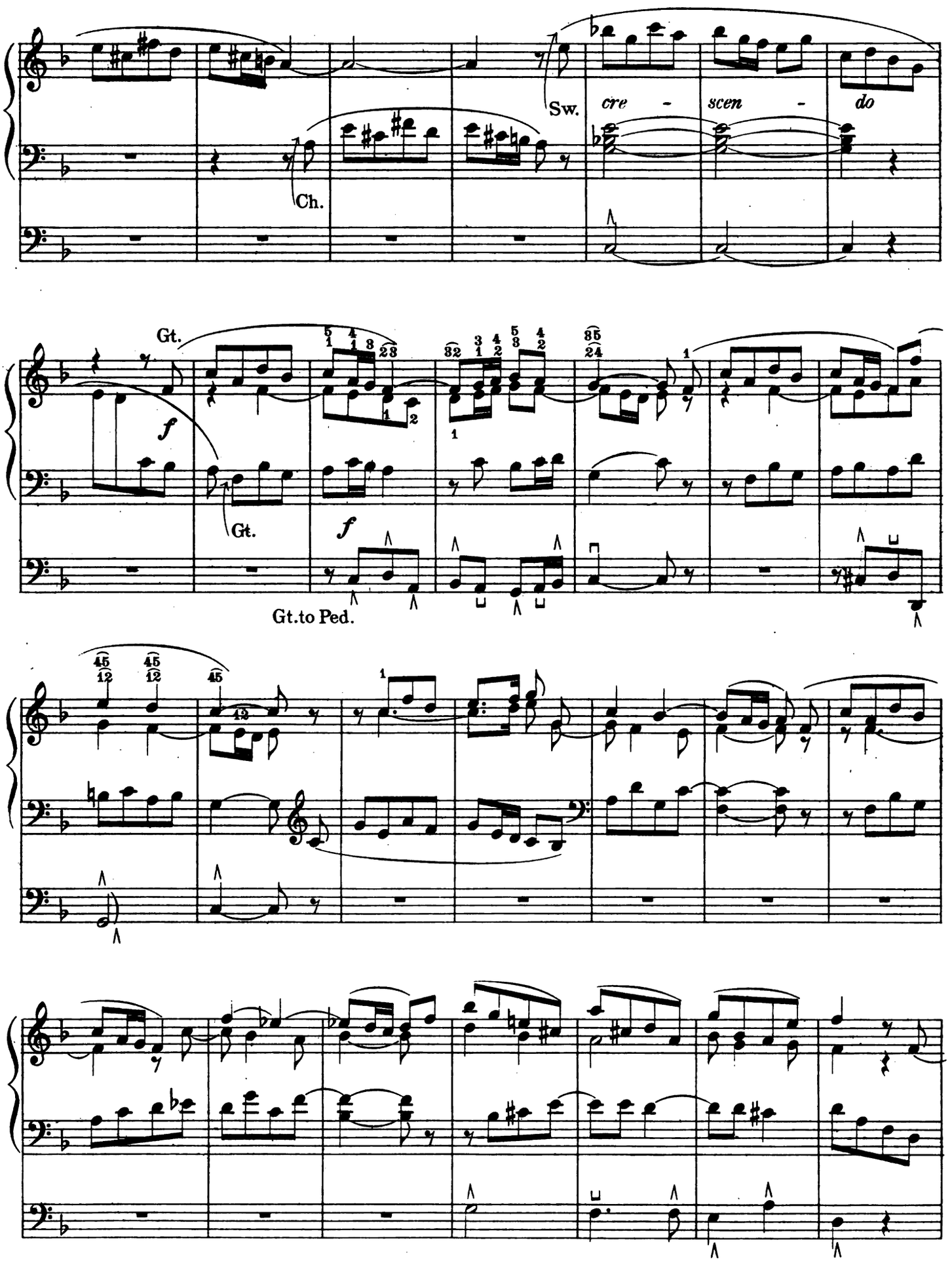

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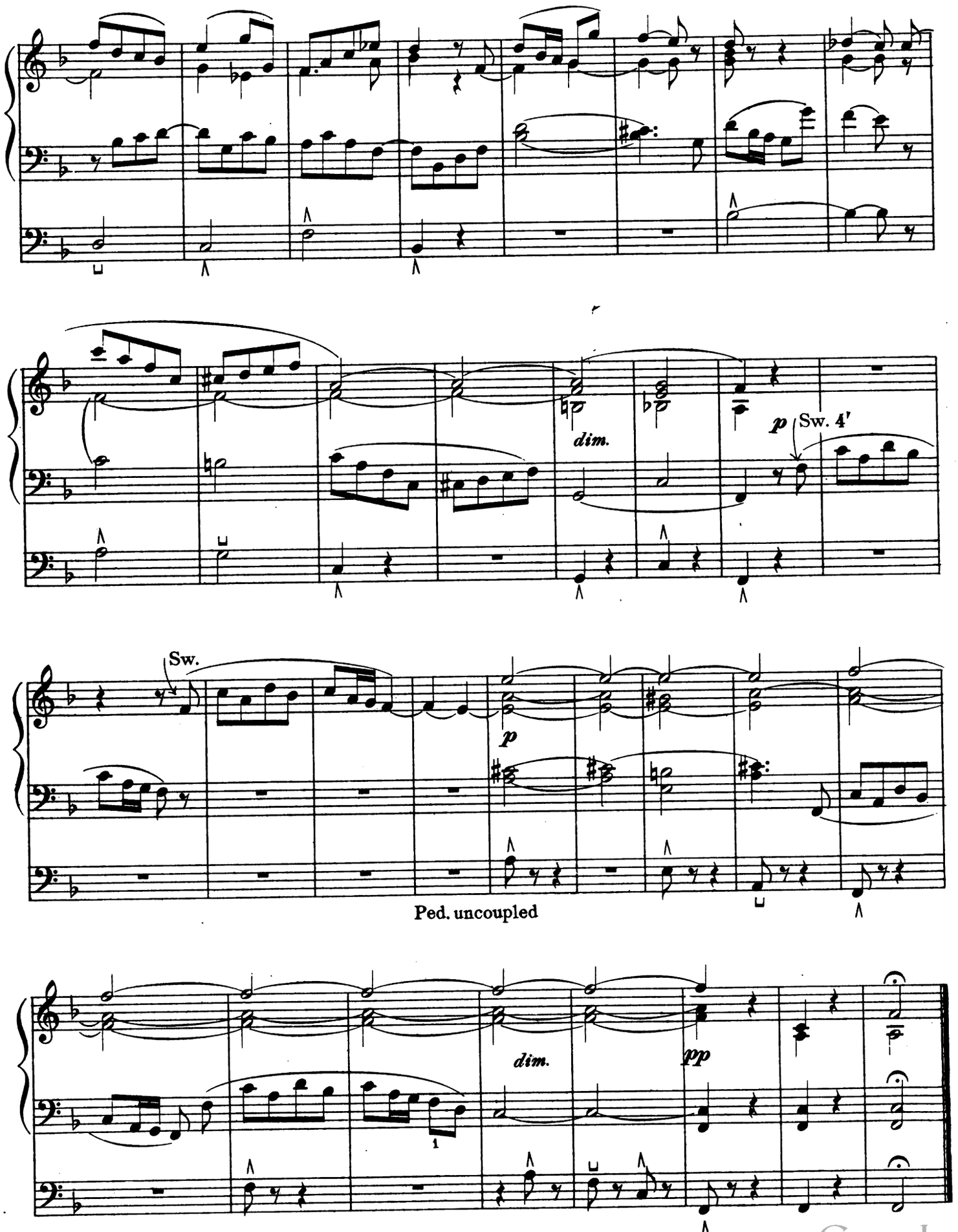

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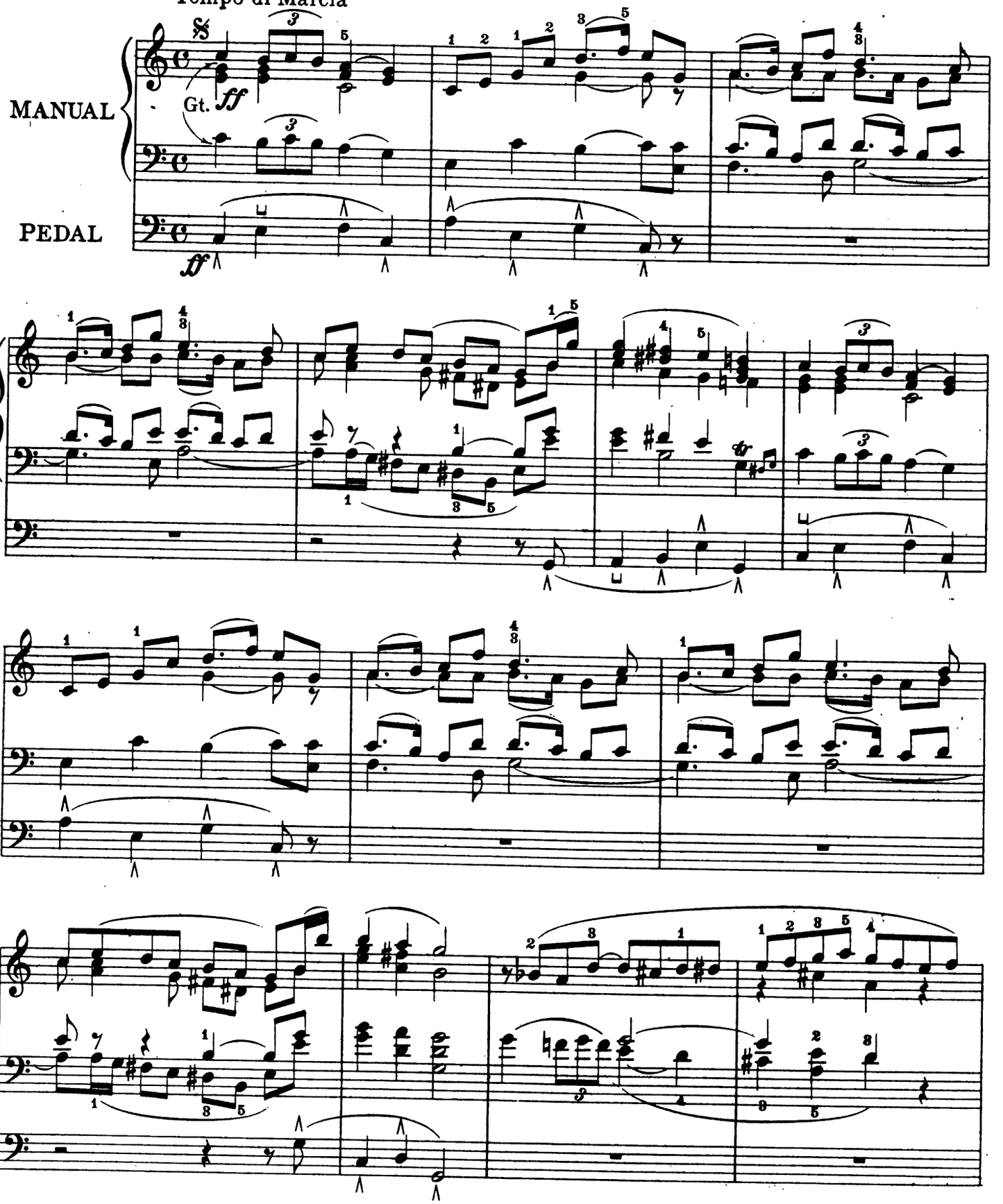
GRAND CHŒUR in C

Edited by WILLIAM C. CARL

THÉODORE SALOMÉ
Op. 68, № 4

Tempo di Marcia



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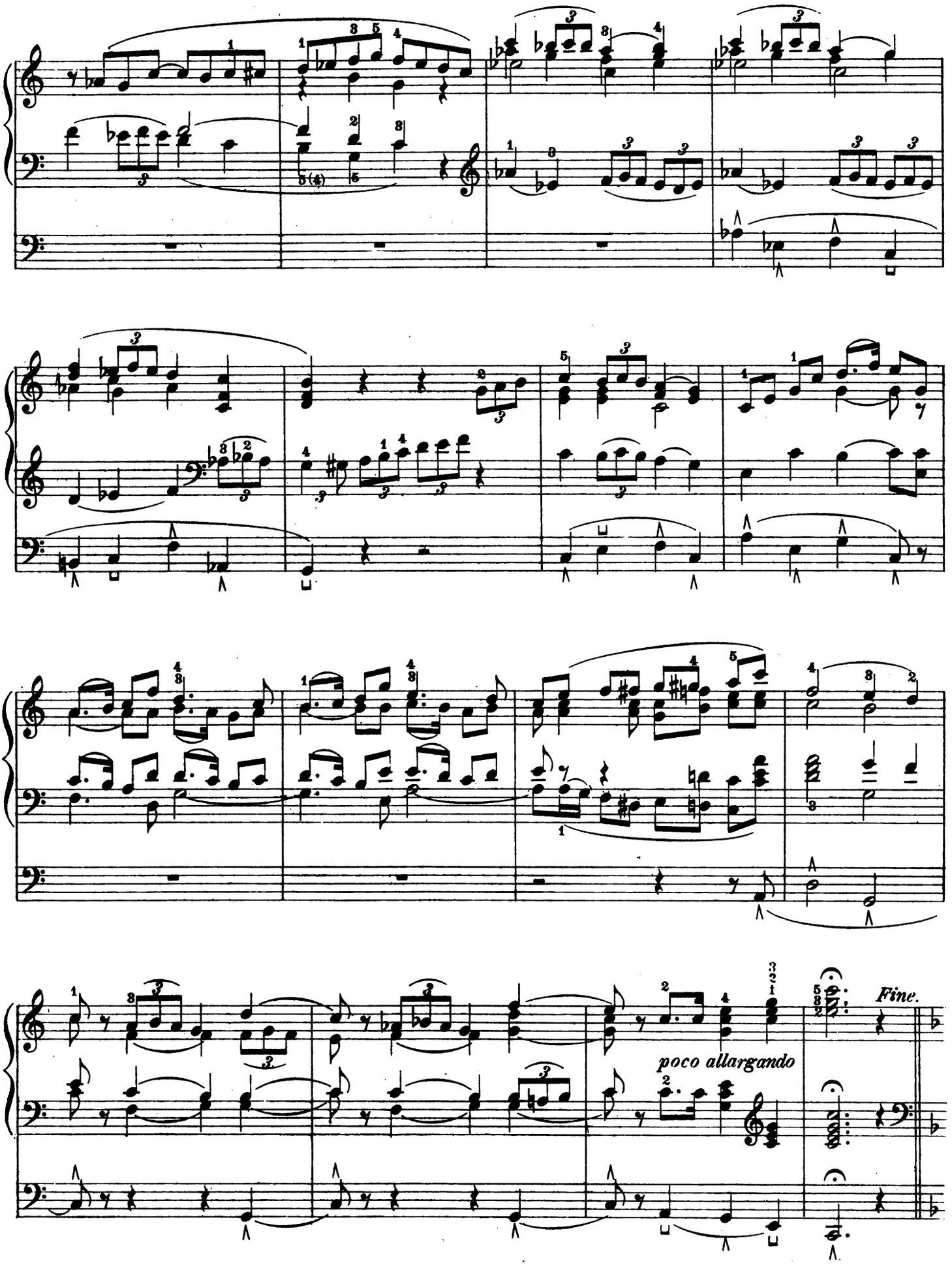

4-55-62211-4
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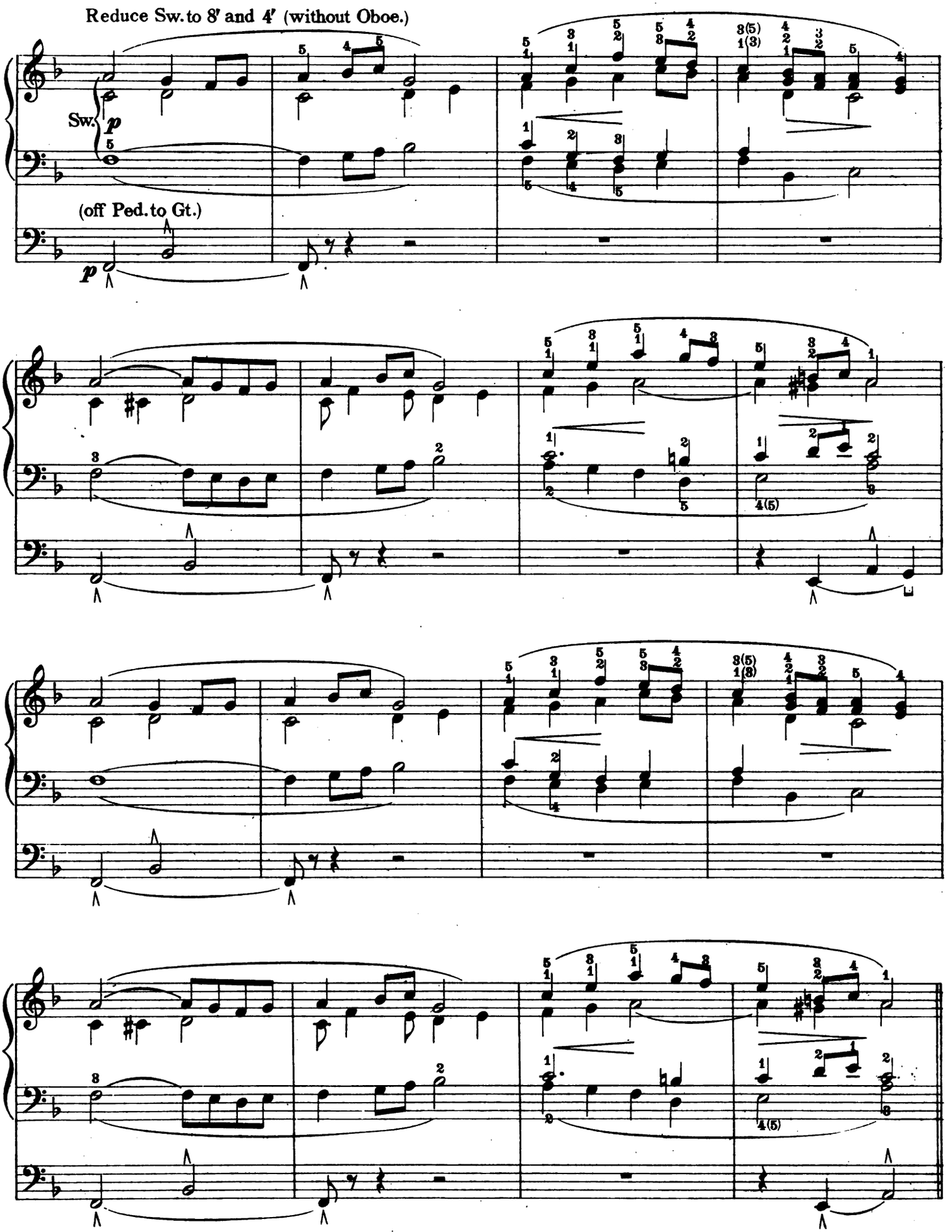

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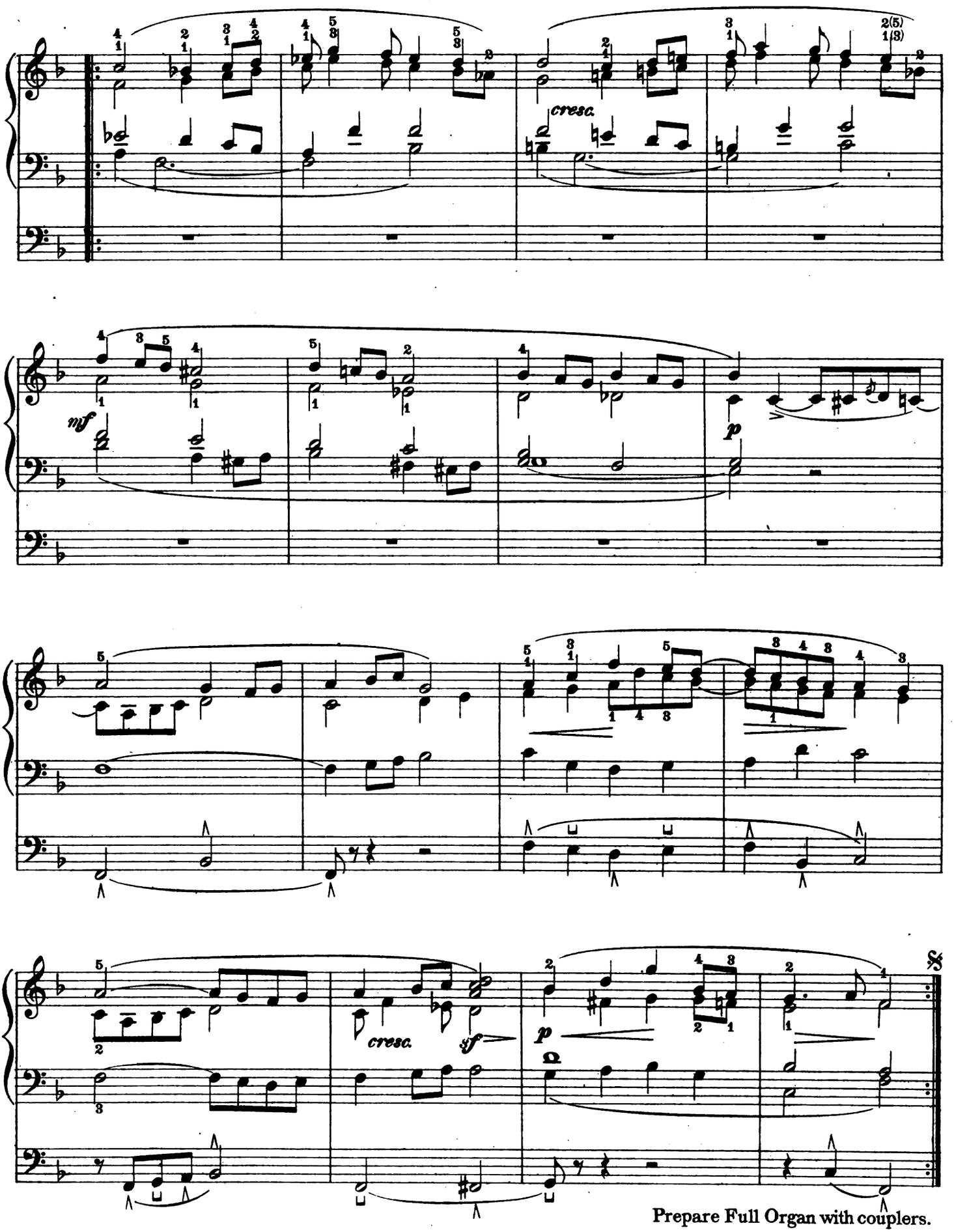

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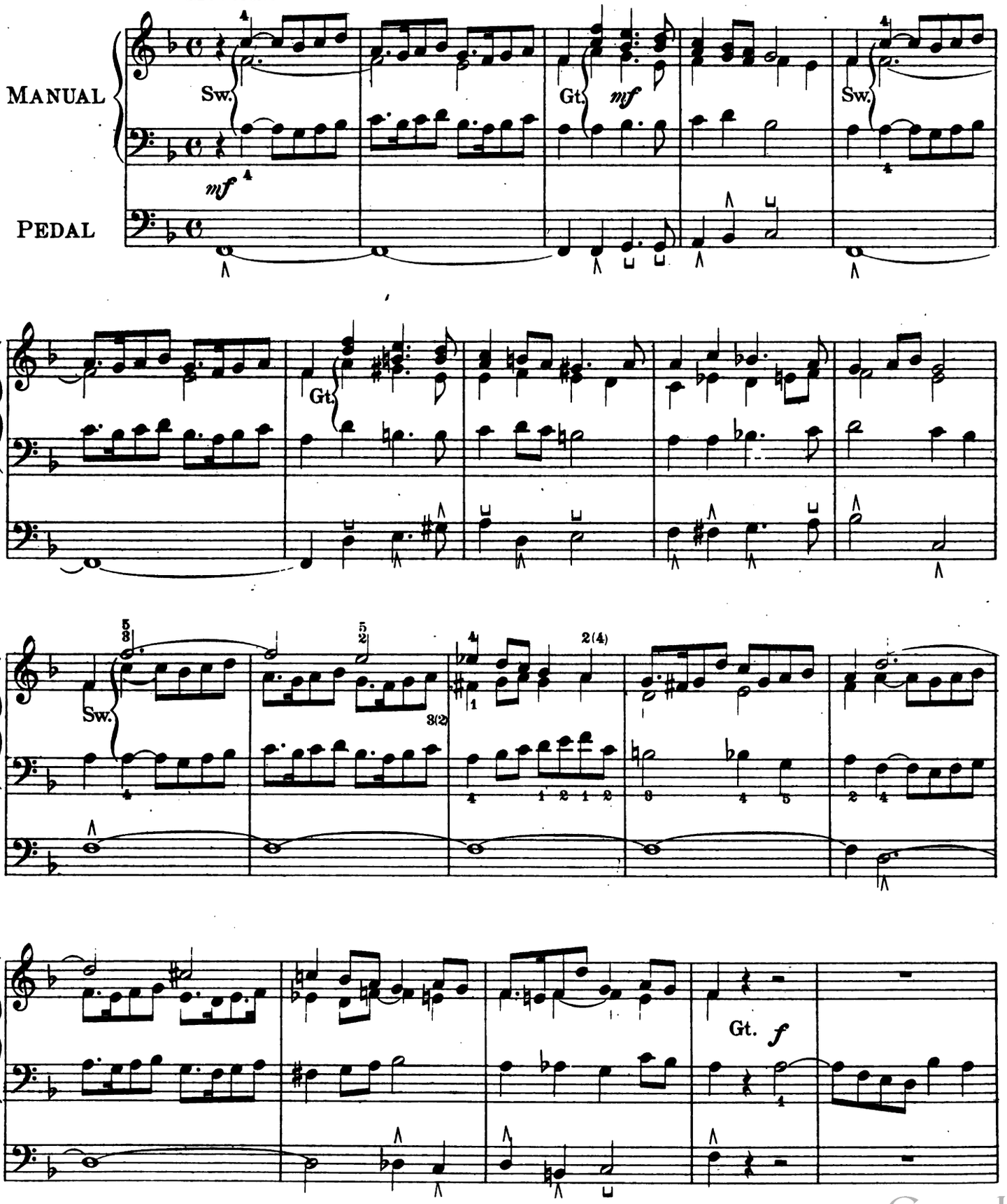
Prepare { Swell: 8′ and 4′
Great: 8′ and 4′ (Gt. to Sw.)
Pedal: 16′ and 8′ (Sw. to Ped.)

POSTLUDE in F

Edited by WILLIAM C. CARL

CHRISTIAN CAPPELEN
Op. 28, No. 7

Moderato



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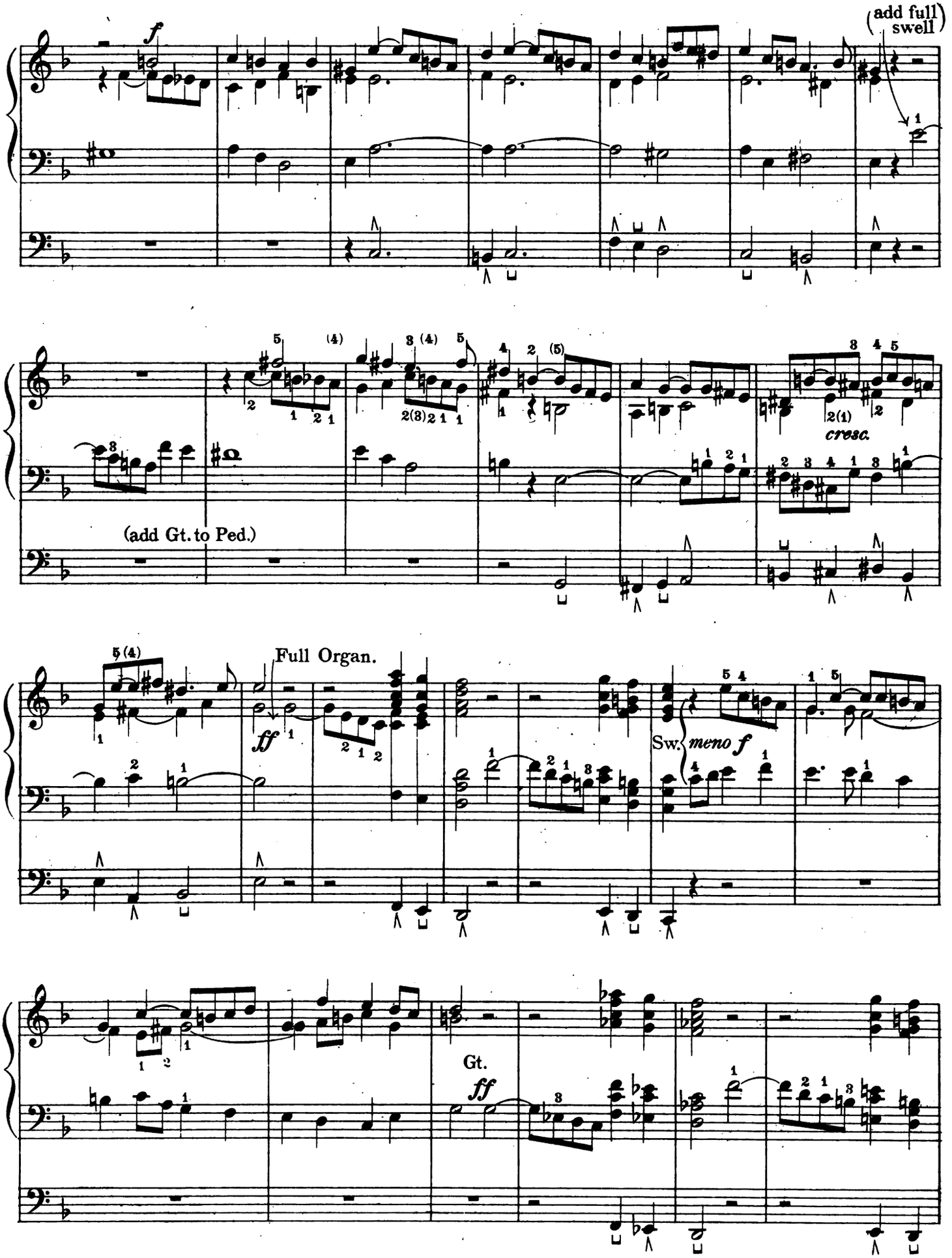

4-55-62210-3
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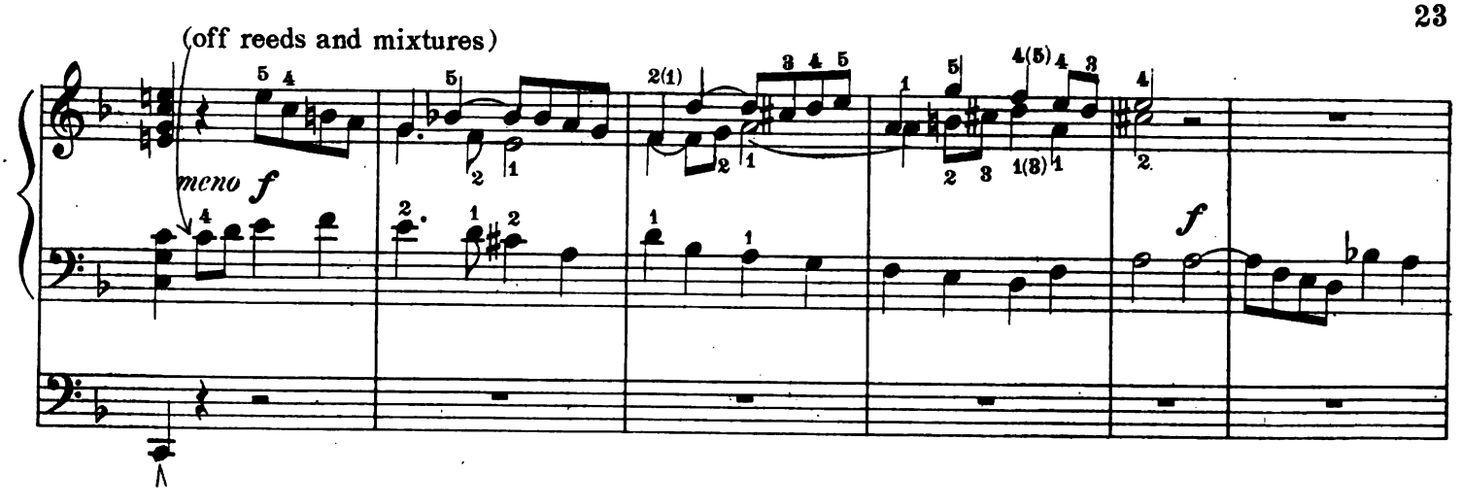

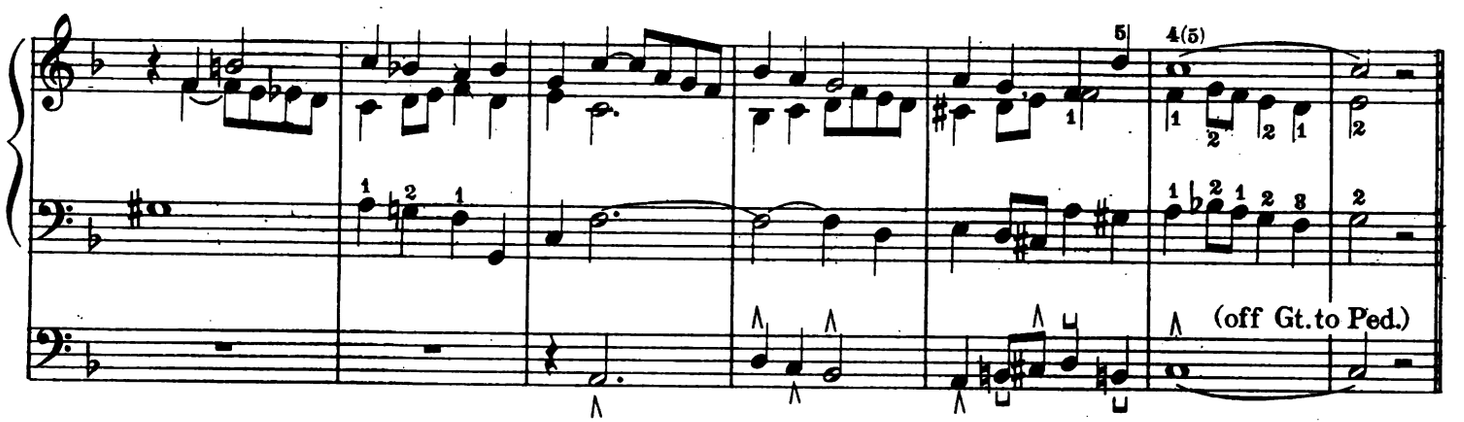

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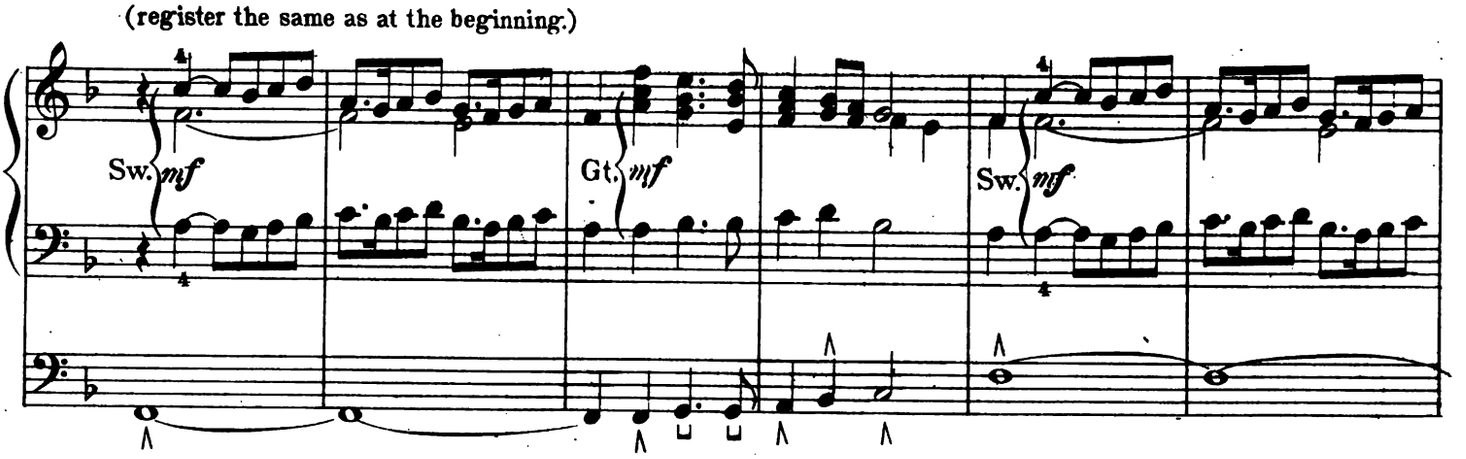

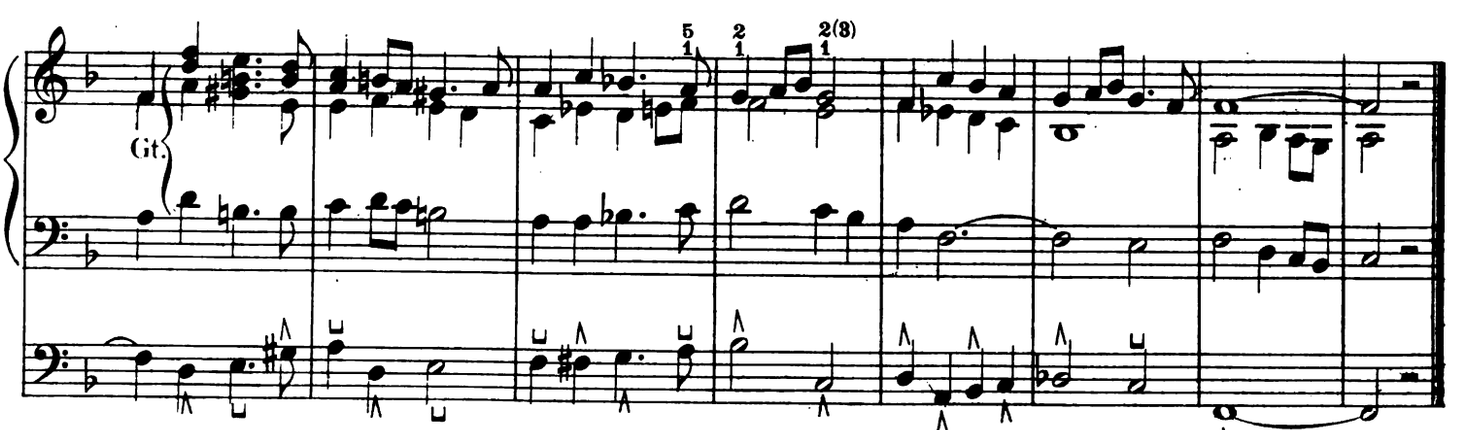

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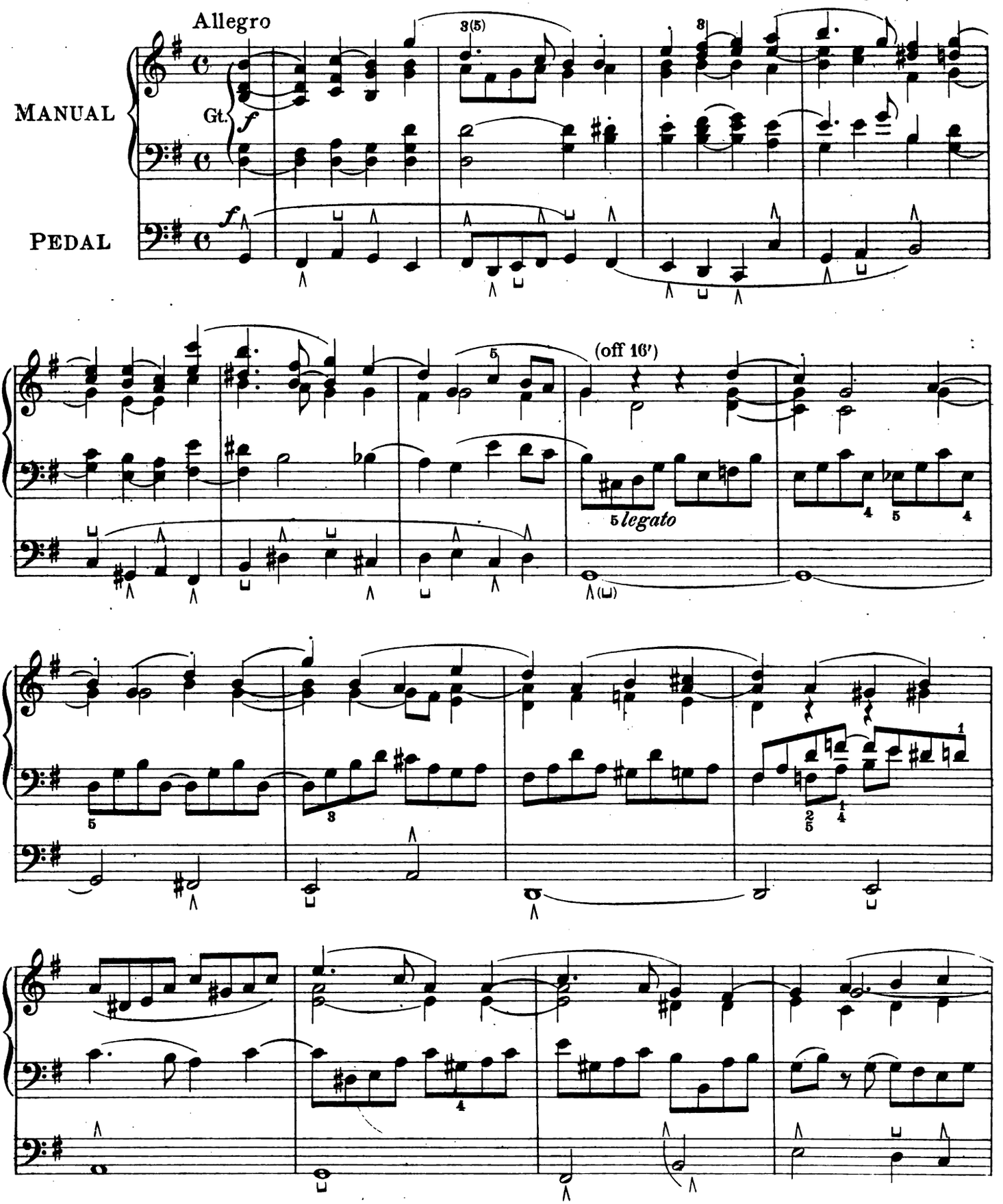
To Otto Dienel.

POSTLUDE in G

Prepare { Swell: 16′, 8′ and 4′
Great: 16′, 8′ and 4′, (Gt. to Sw.)
Pedal: 16′ and 8′ (Ped. to Gt.)

Edited by WILLIAM C. CARL

GUSTAV MERKEL
Op. 134, No 6



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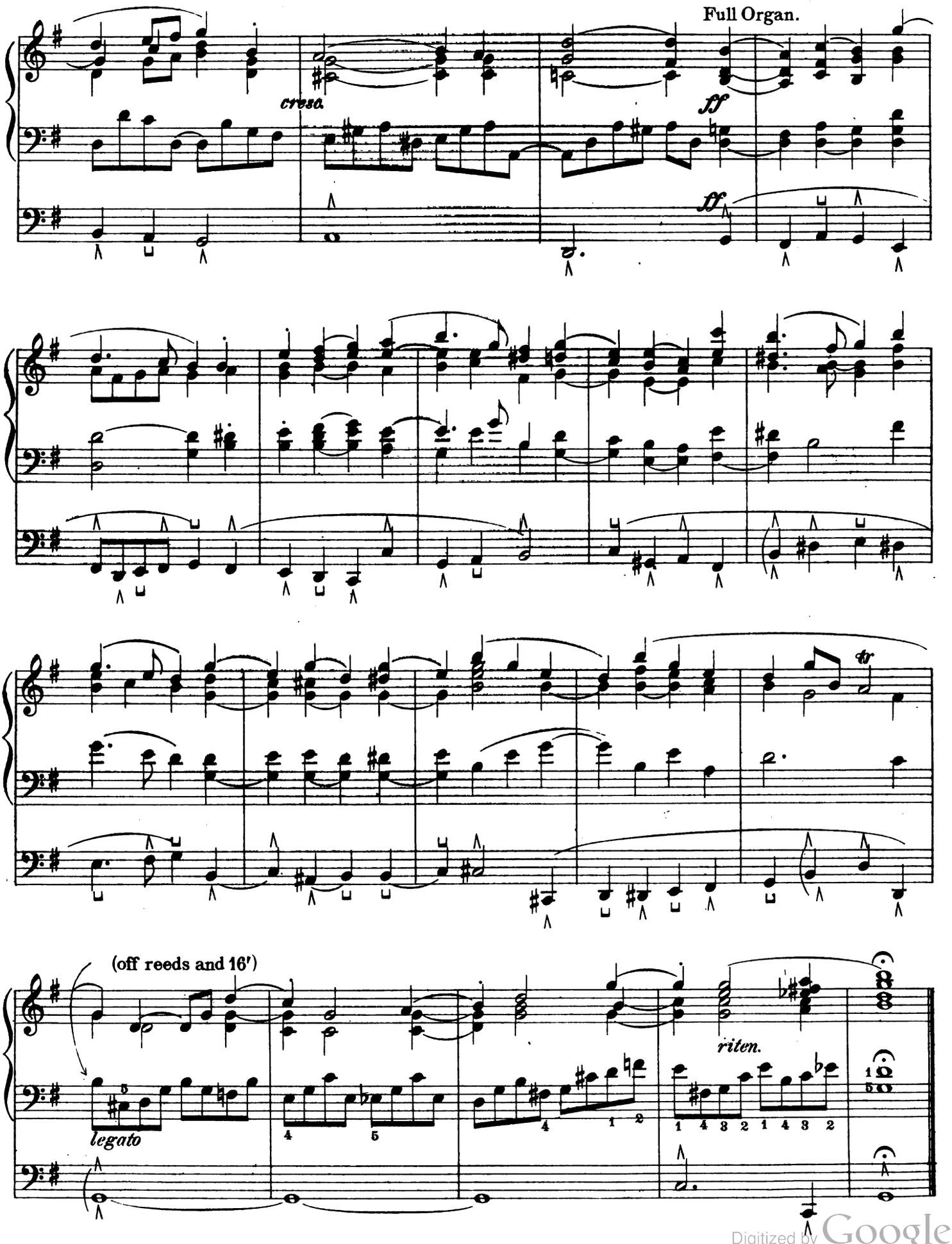

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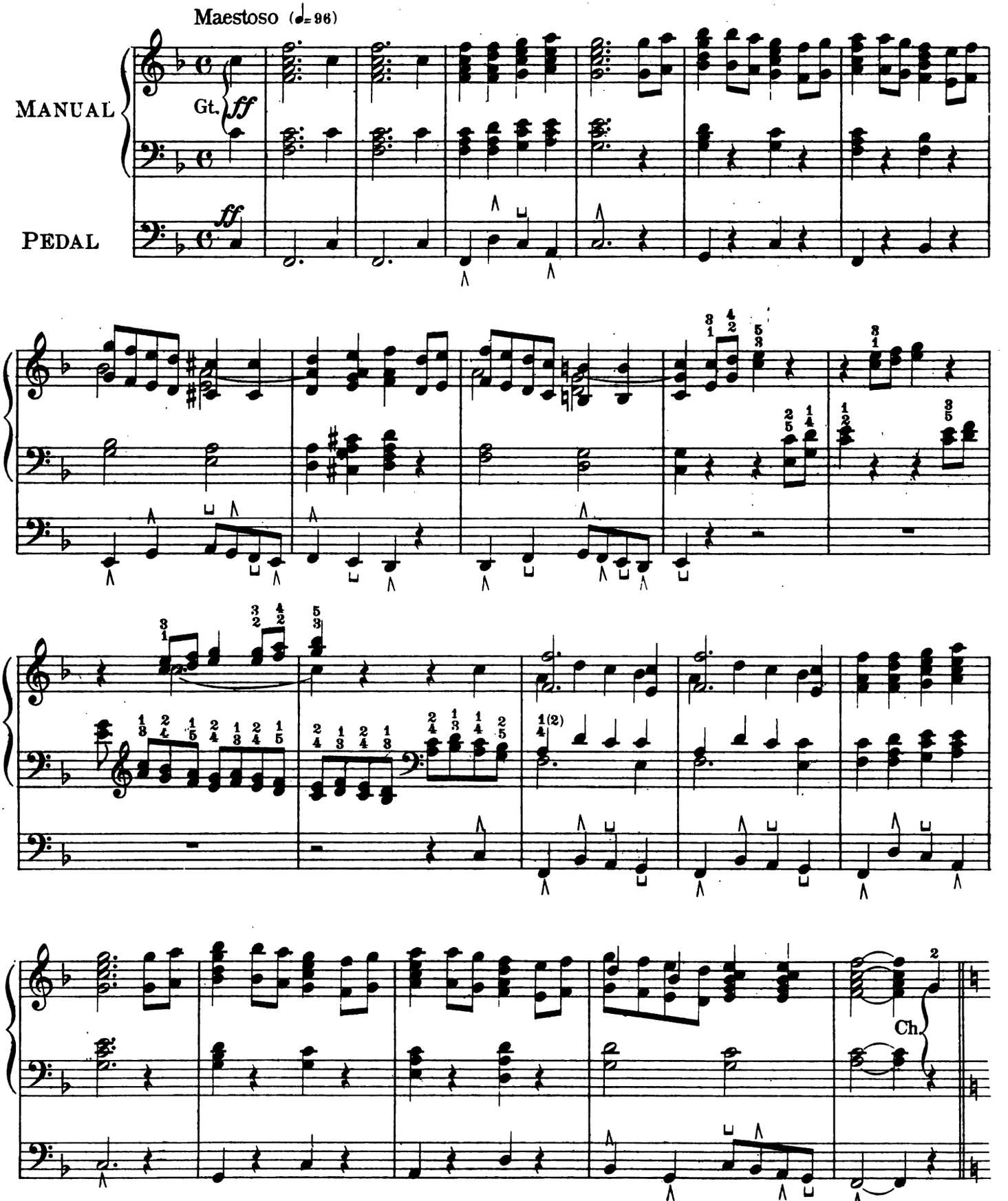
À Monsieur Alexandre Guilmant

Swell: Full
Great: Full (coupled to Sw.)
Choir: 8′ and 4′
Pedal: 16′ and 8′ (coupled to Gt.)

FANTASIA in F

Edited by WILLIAM C. CARL

GIOVANNI BATTISTA POLLERI



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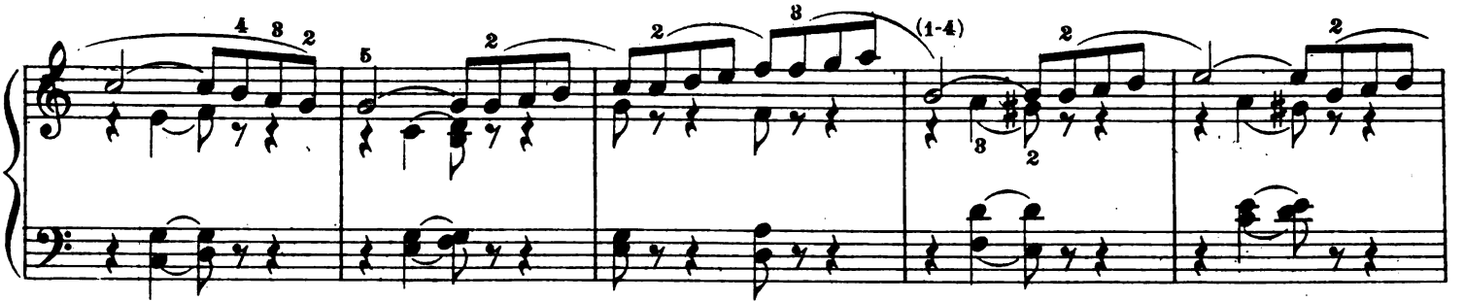
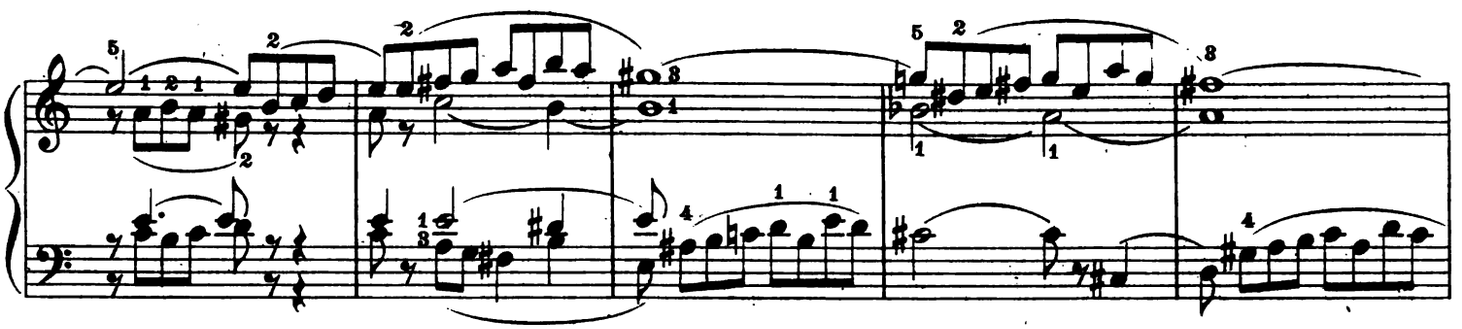
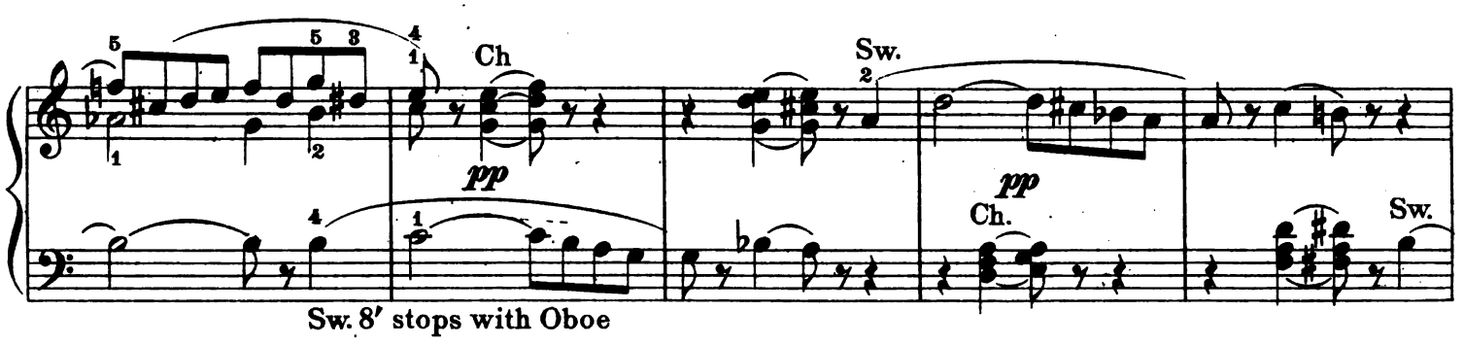
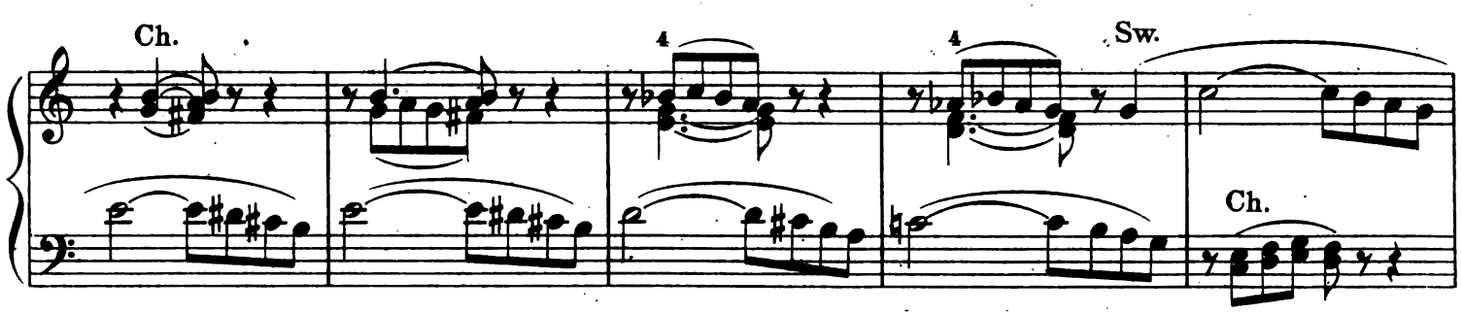
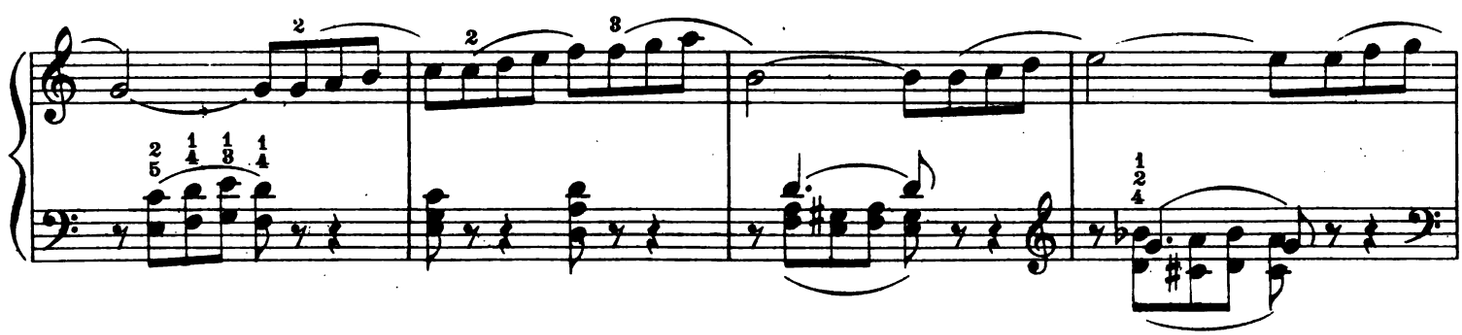






Sw. 8′ stops with Oboe





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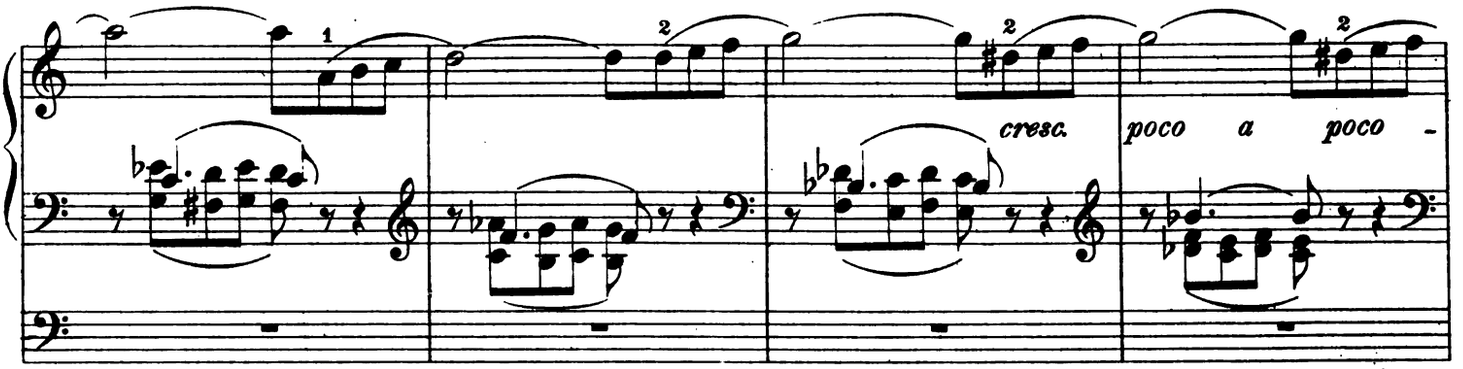

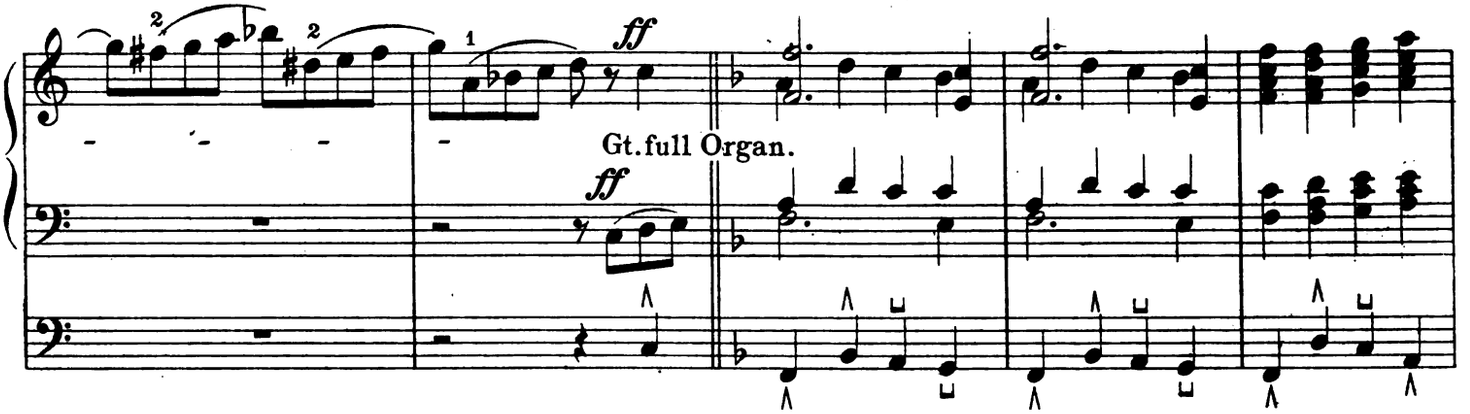

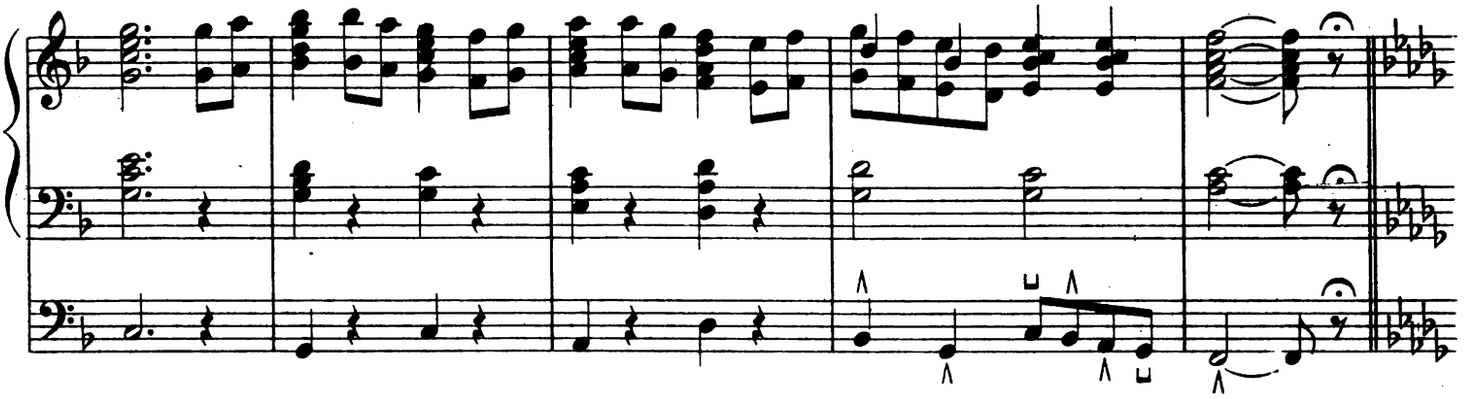

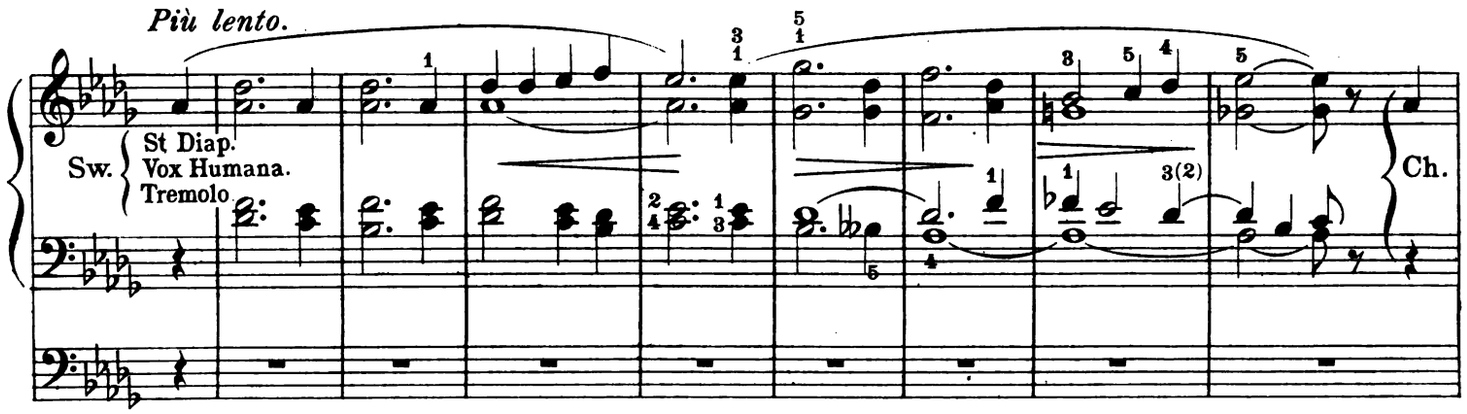

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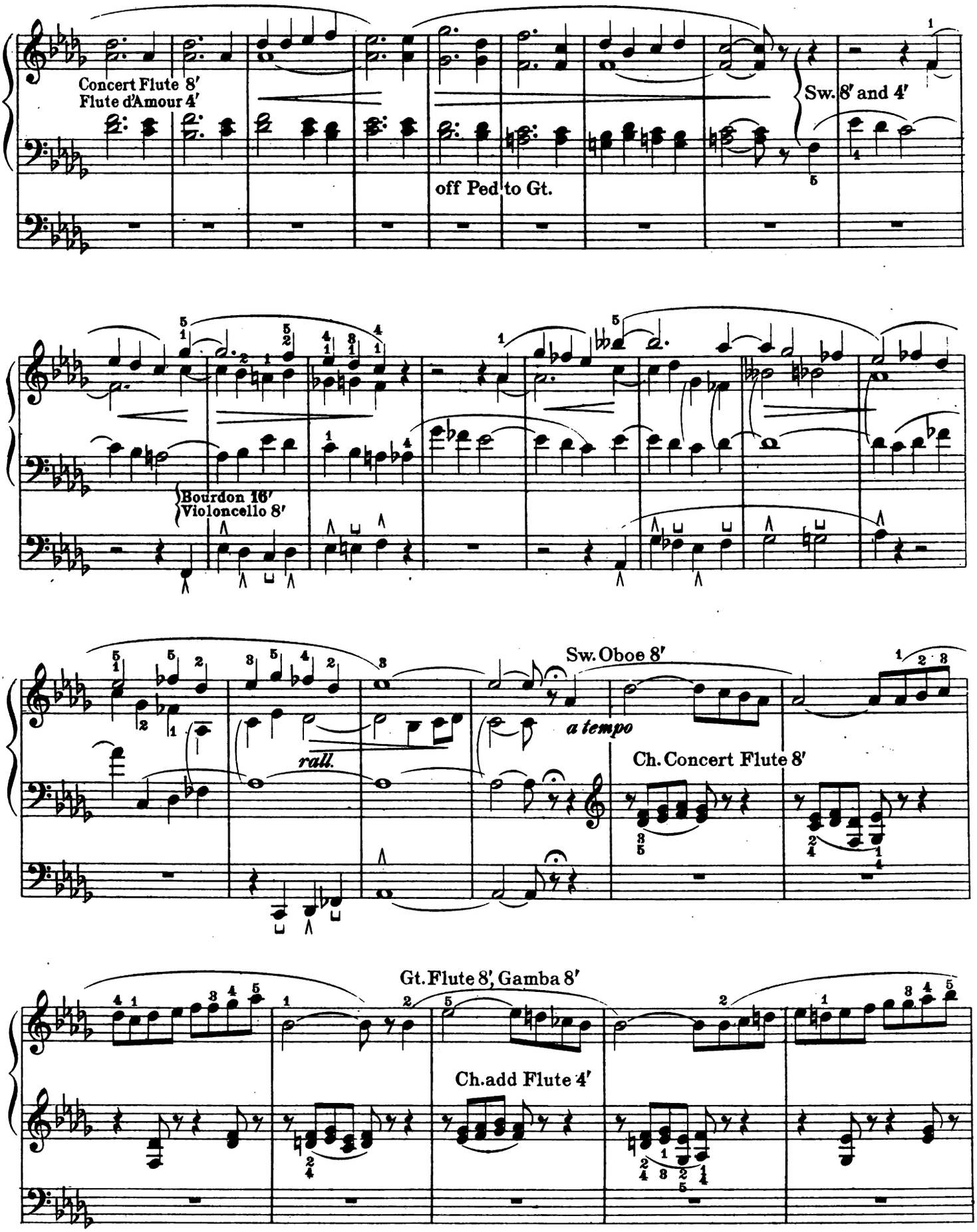

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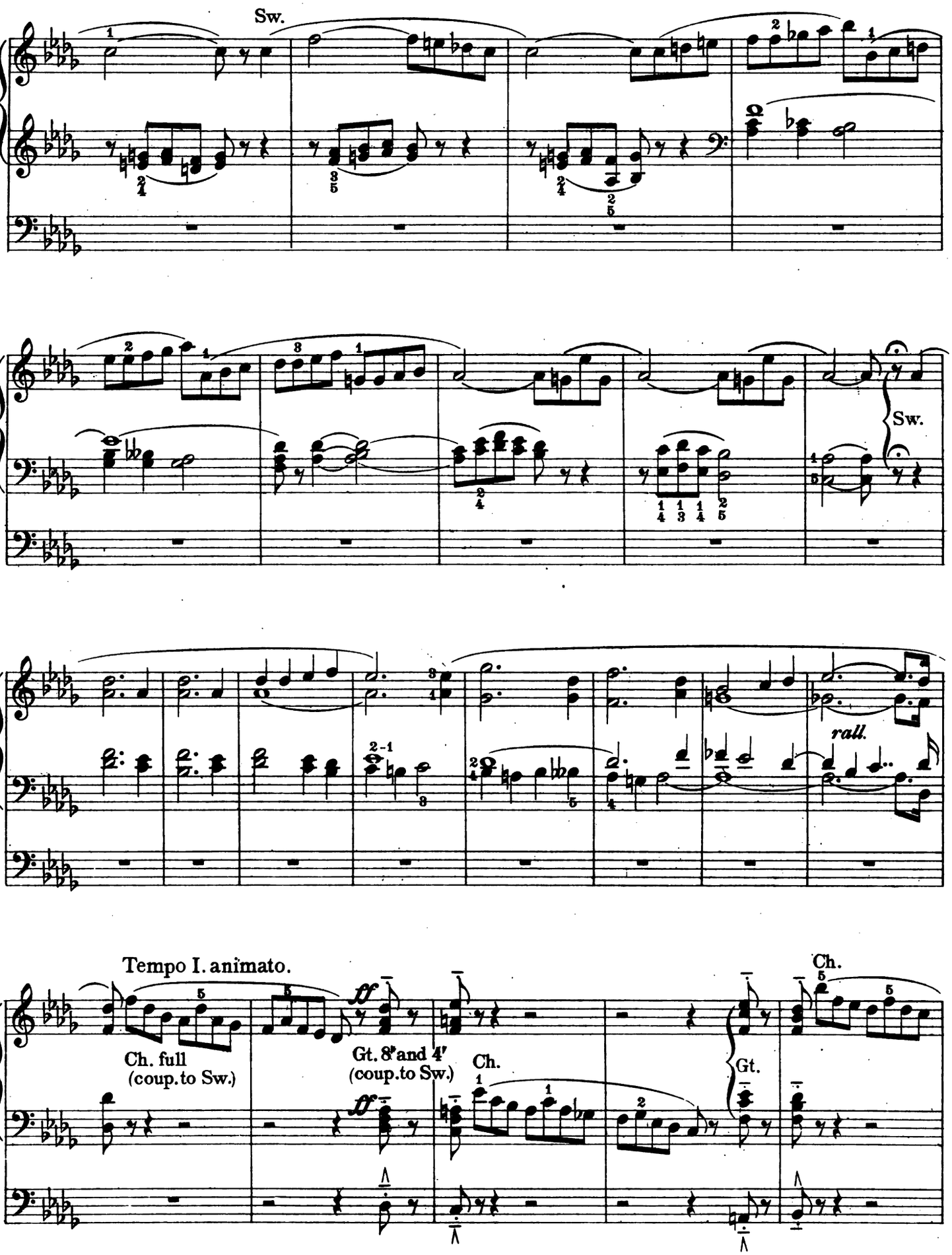

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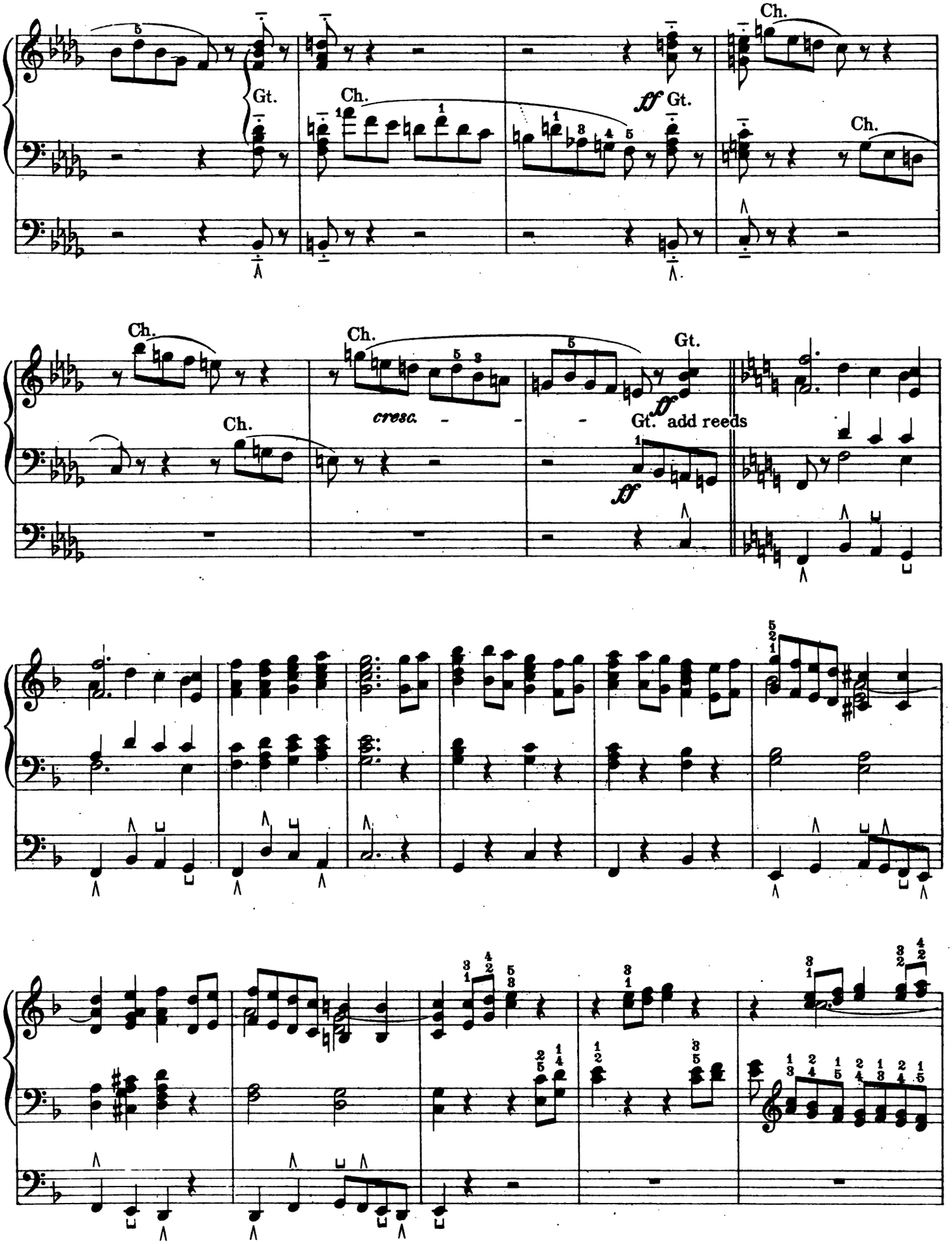

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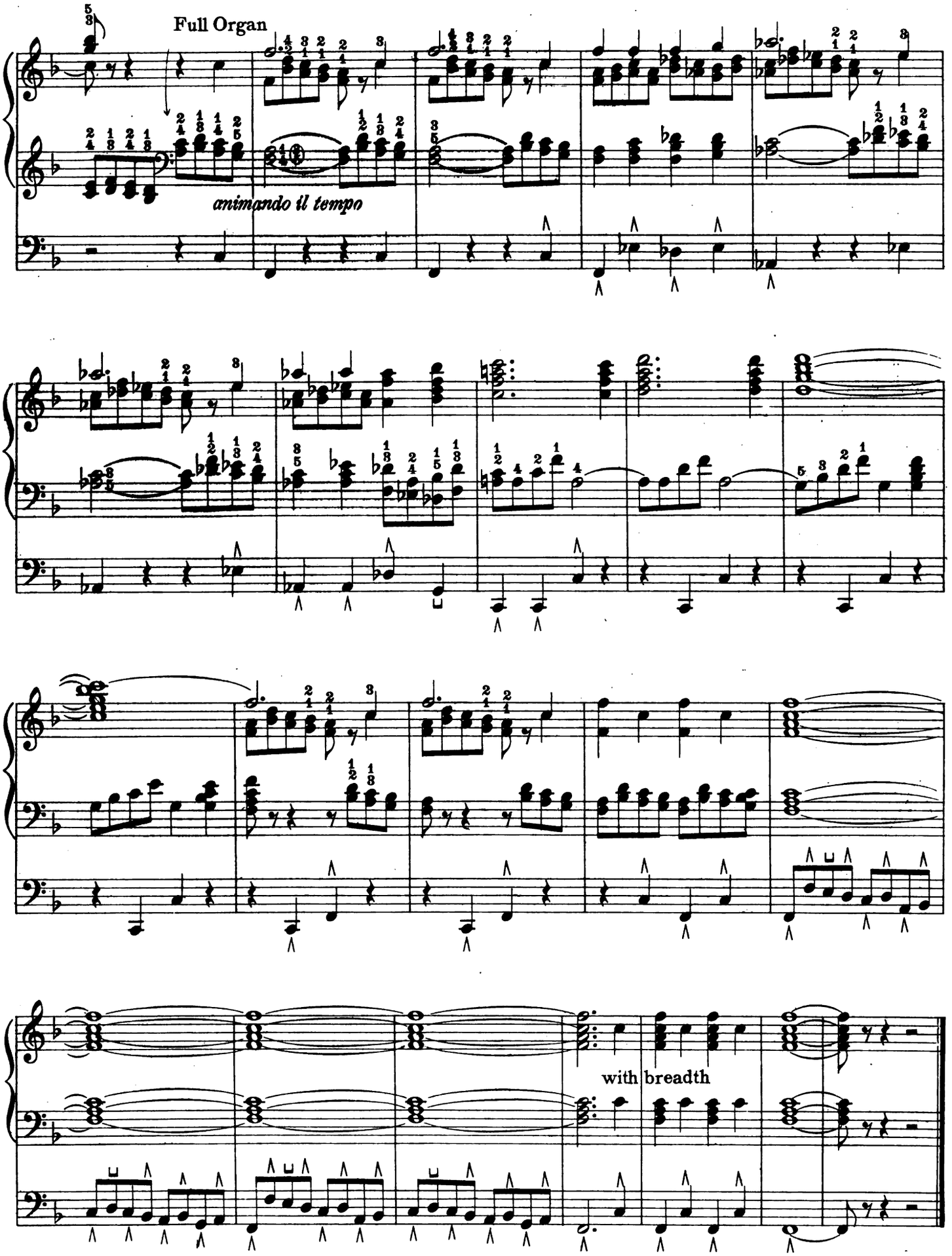

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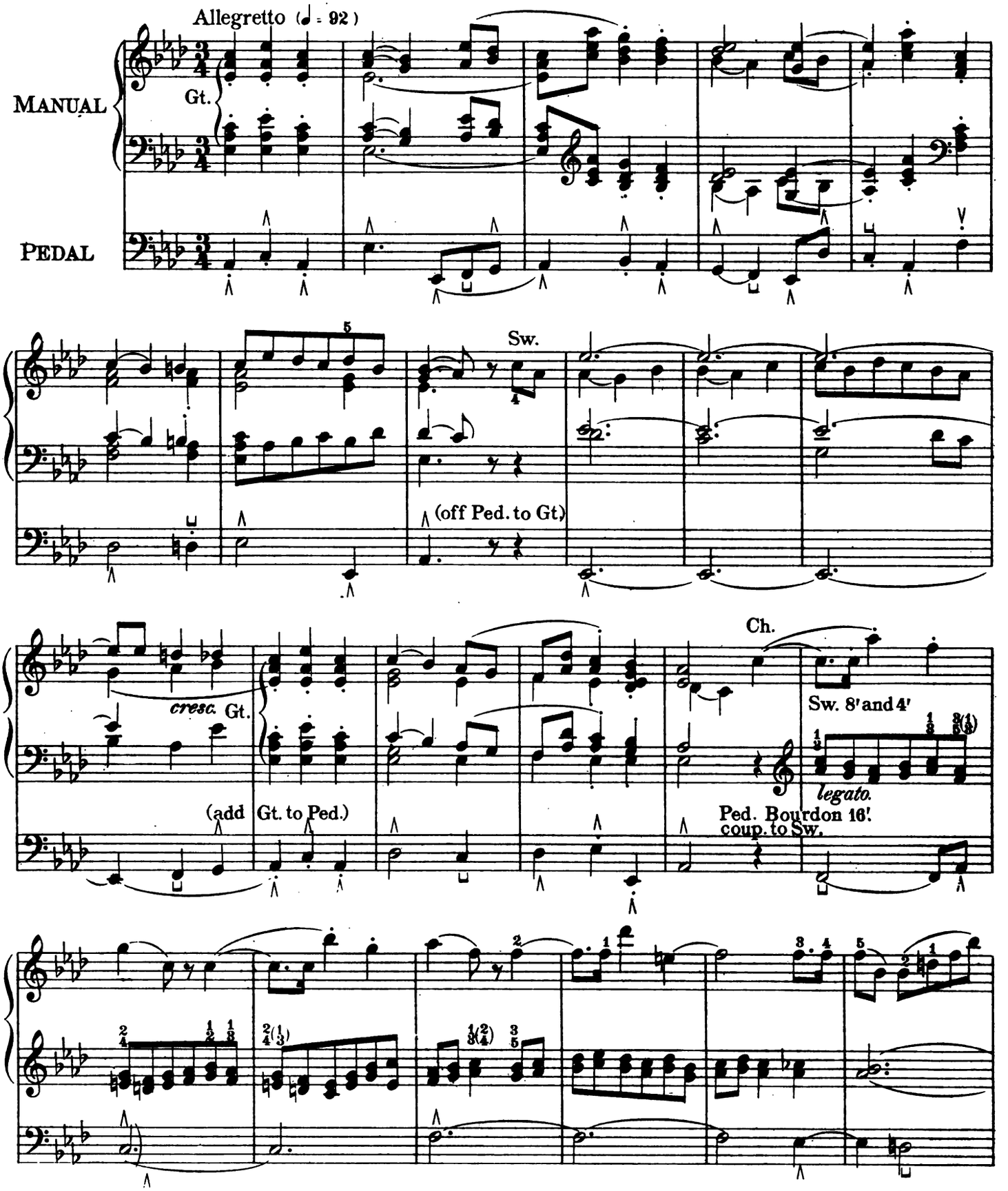
Prepare { Swell : Full
Great : Full (coup. to Sw.)
Choir : Clarinet (coup.to Sw.)
Pedal : 16′ and 8′ (coup. to Gt.) }

POSTLUDE in A flat

Edited by ***WILLIAM C. CARL***

Dr CHARLES JOSEPH FROST



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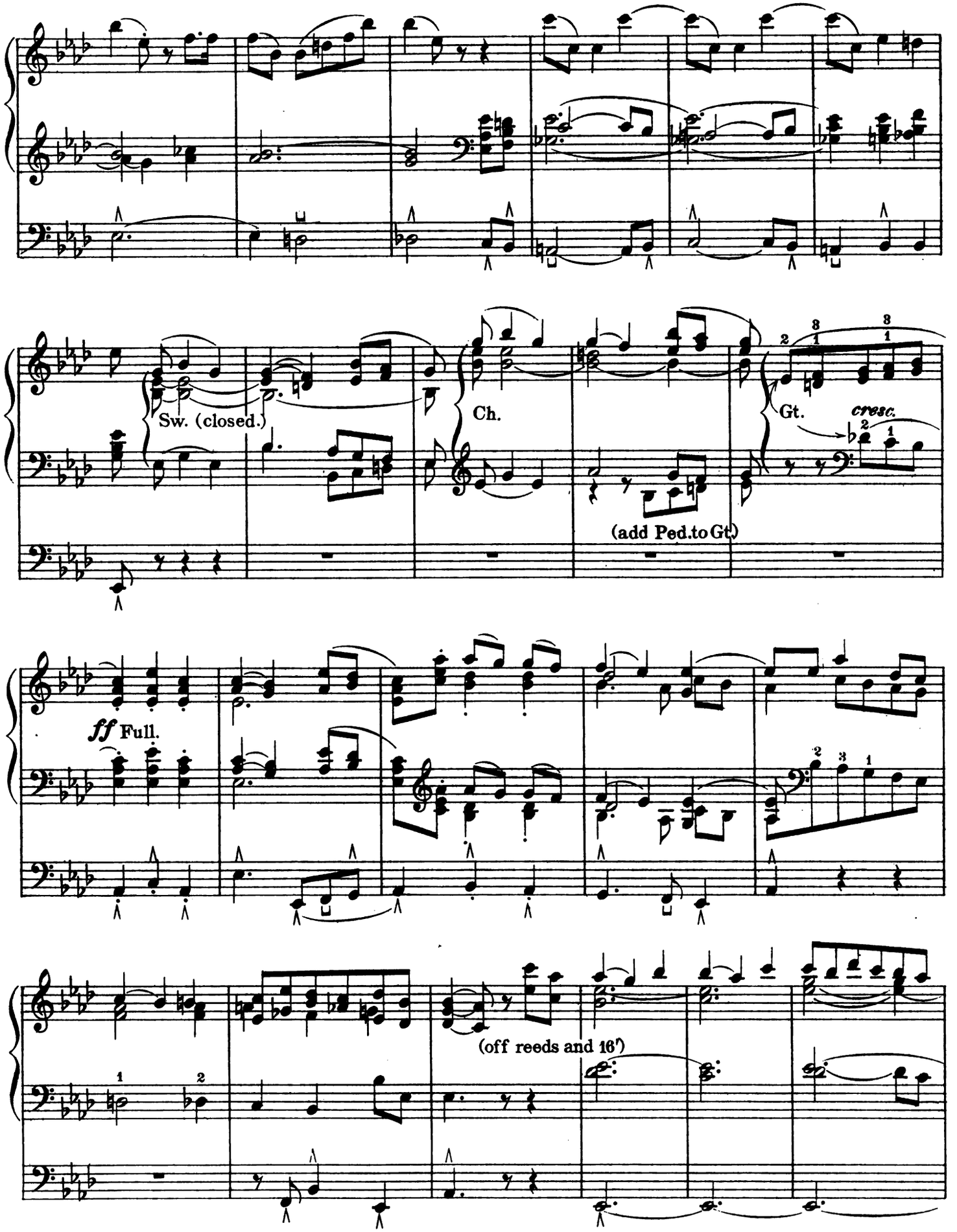

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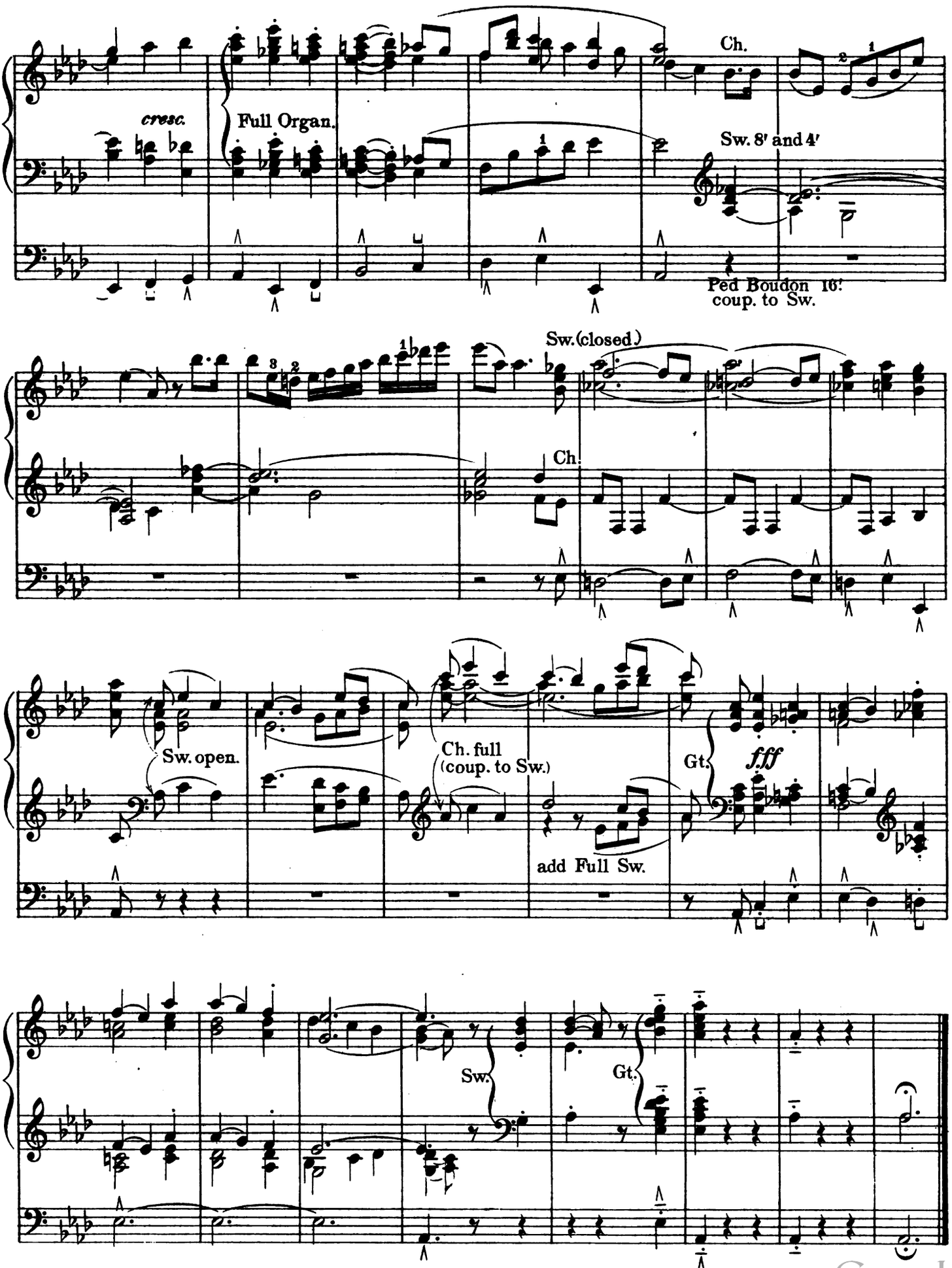

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4-55-62214-3

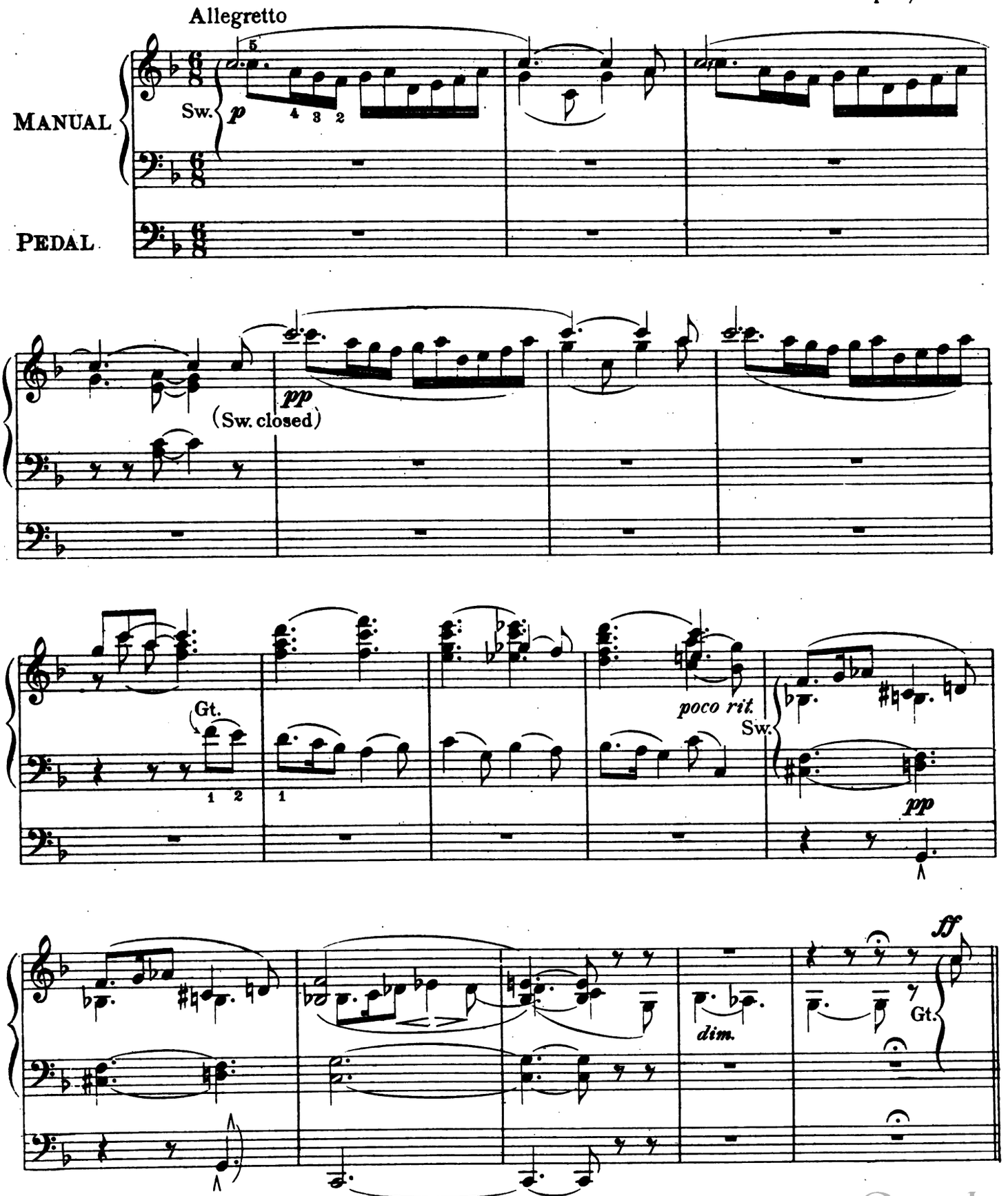
Prepare { Swell: Oboe 8′ / Great: Flute 8′ / Choir: 8′ and 4′ / Pedal: 16′ }

EASTER MORNING

(OSTERMORGEN)

Edited by WILLIAM C. CARL

OTTO MALLING
Op. 54, № 3



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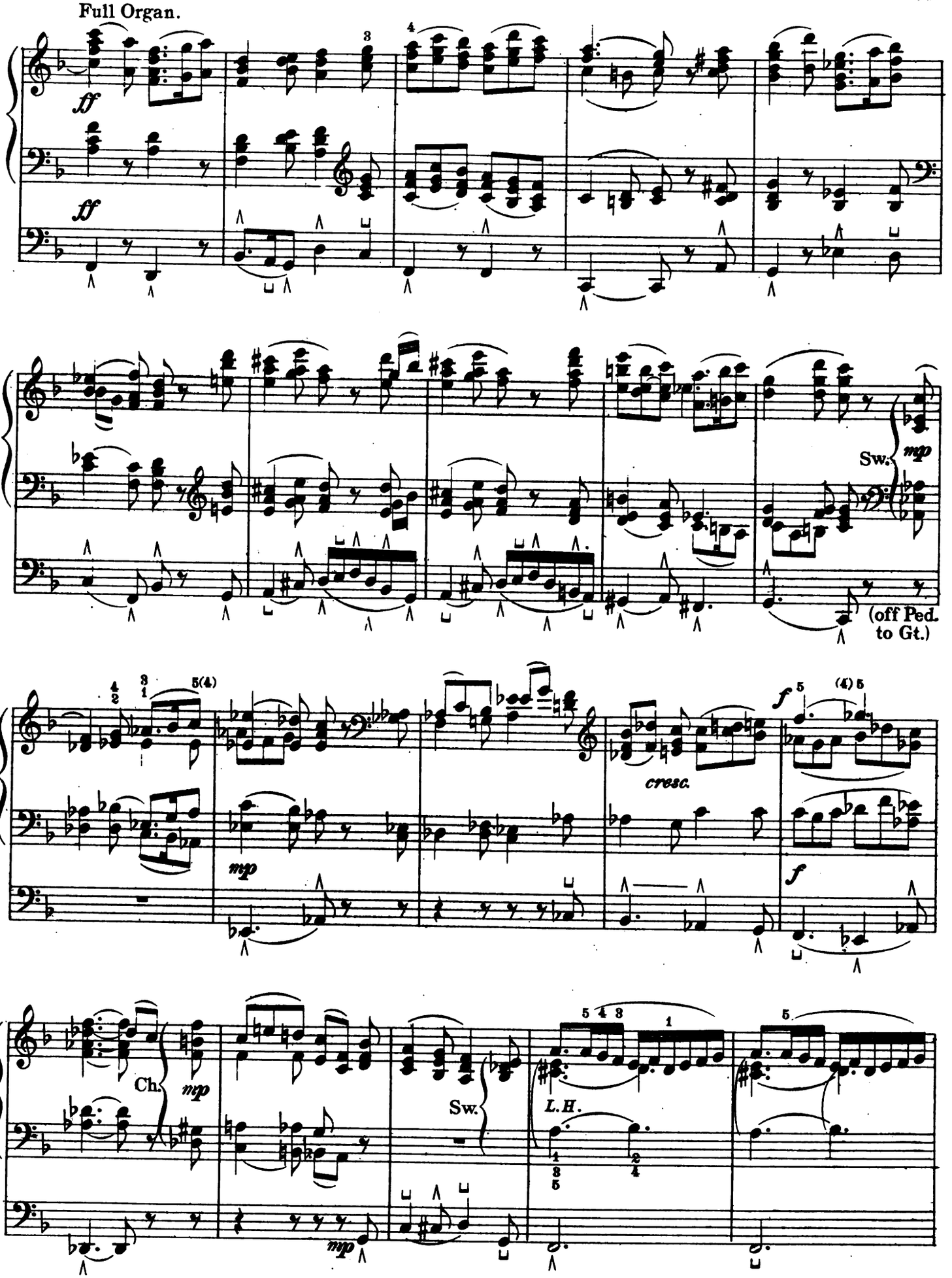

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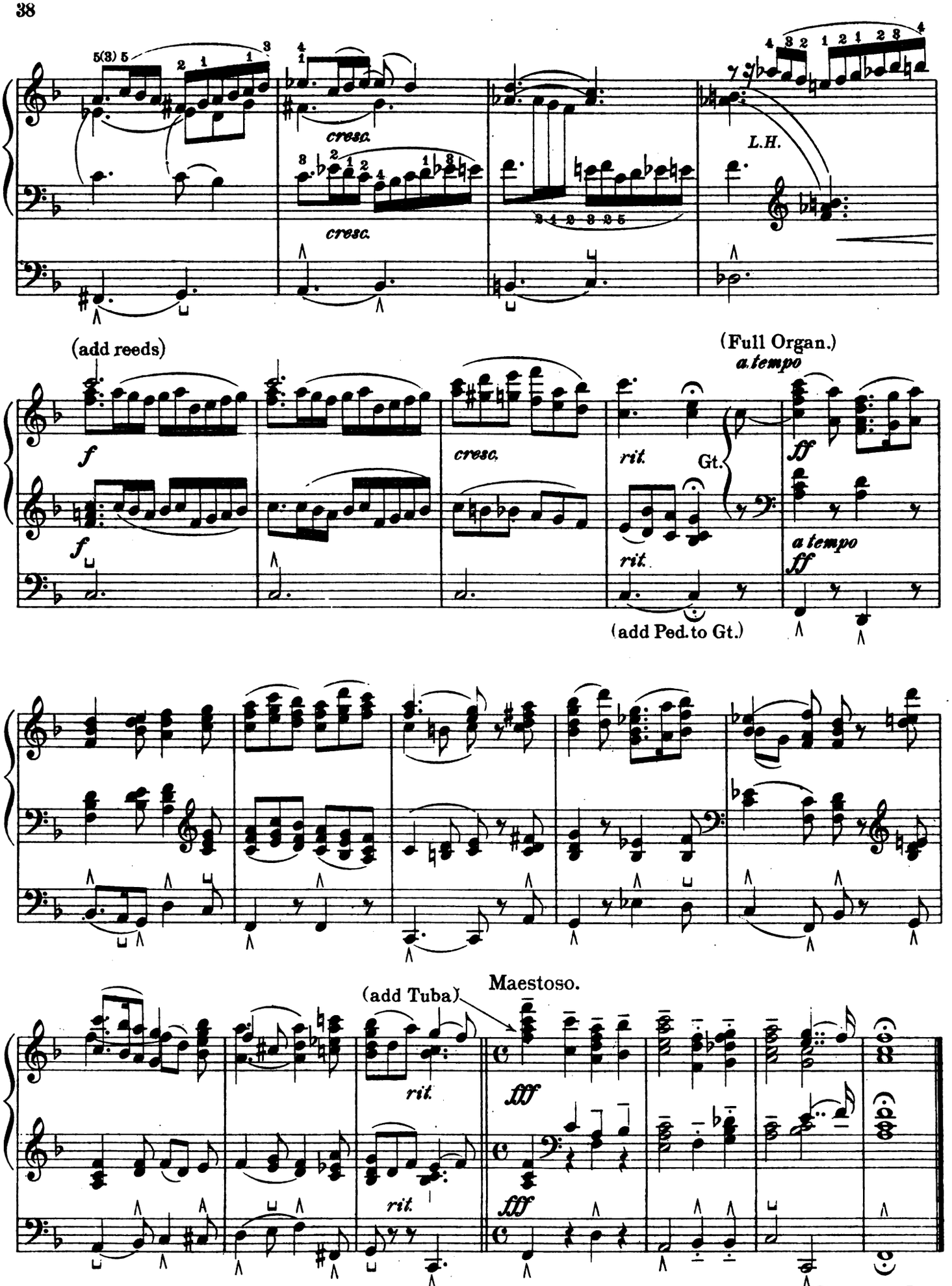

4-55-62215-8
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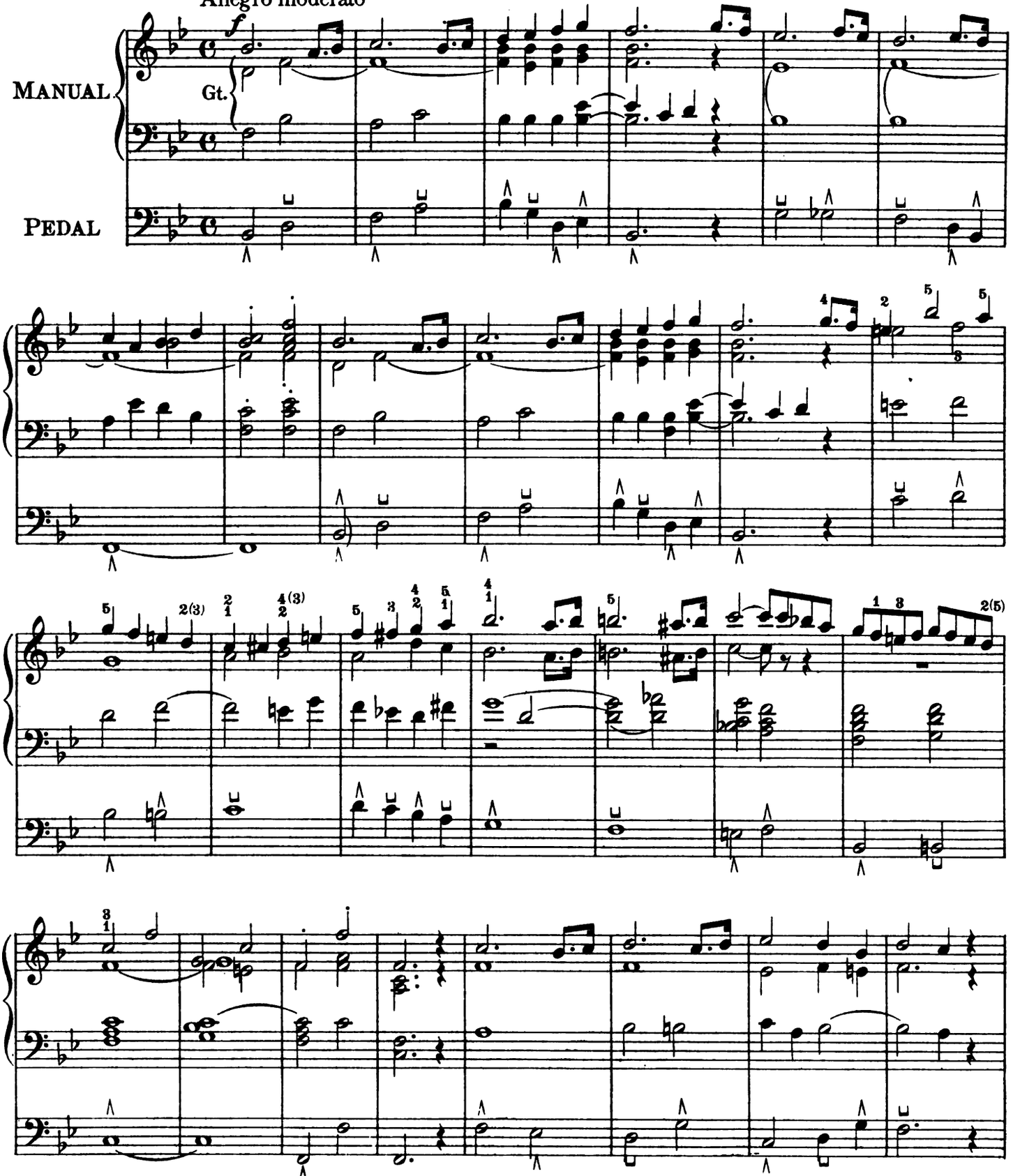
Prepare { Swell: Full
Great: 8′ and 4′ (Gt. to Sw.)
Choir: 8′ and 4′ Flutes. (Coup. to Sw.)
Pedal: 16′ and 8′ (Gt. to Ped.) }

POSTLUDE in B flat

Edited by WILLIAM C. CARL

Dr W. VOLCKMAR, Op. 368, No 8

Allegro moderato



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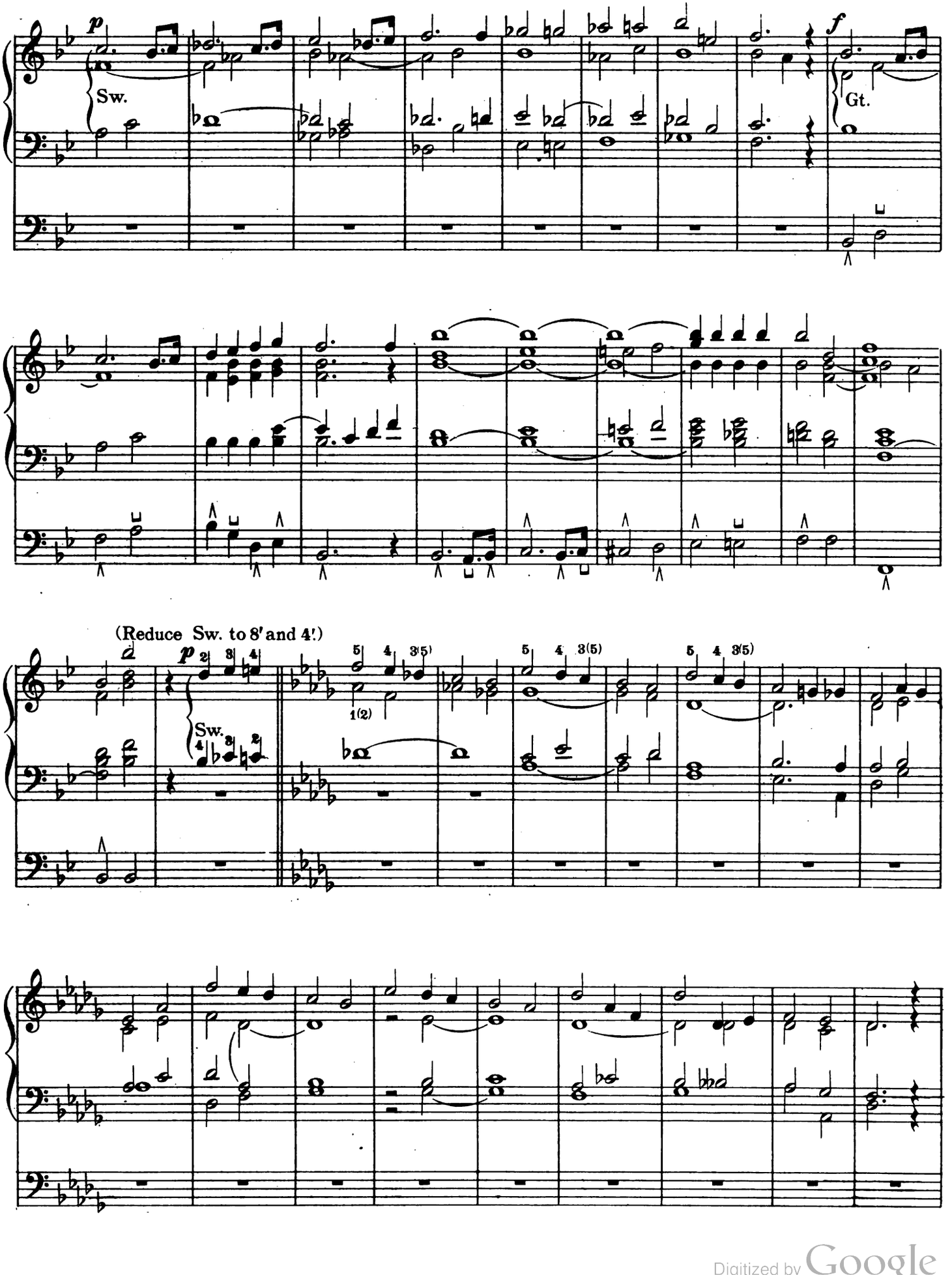

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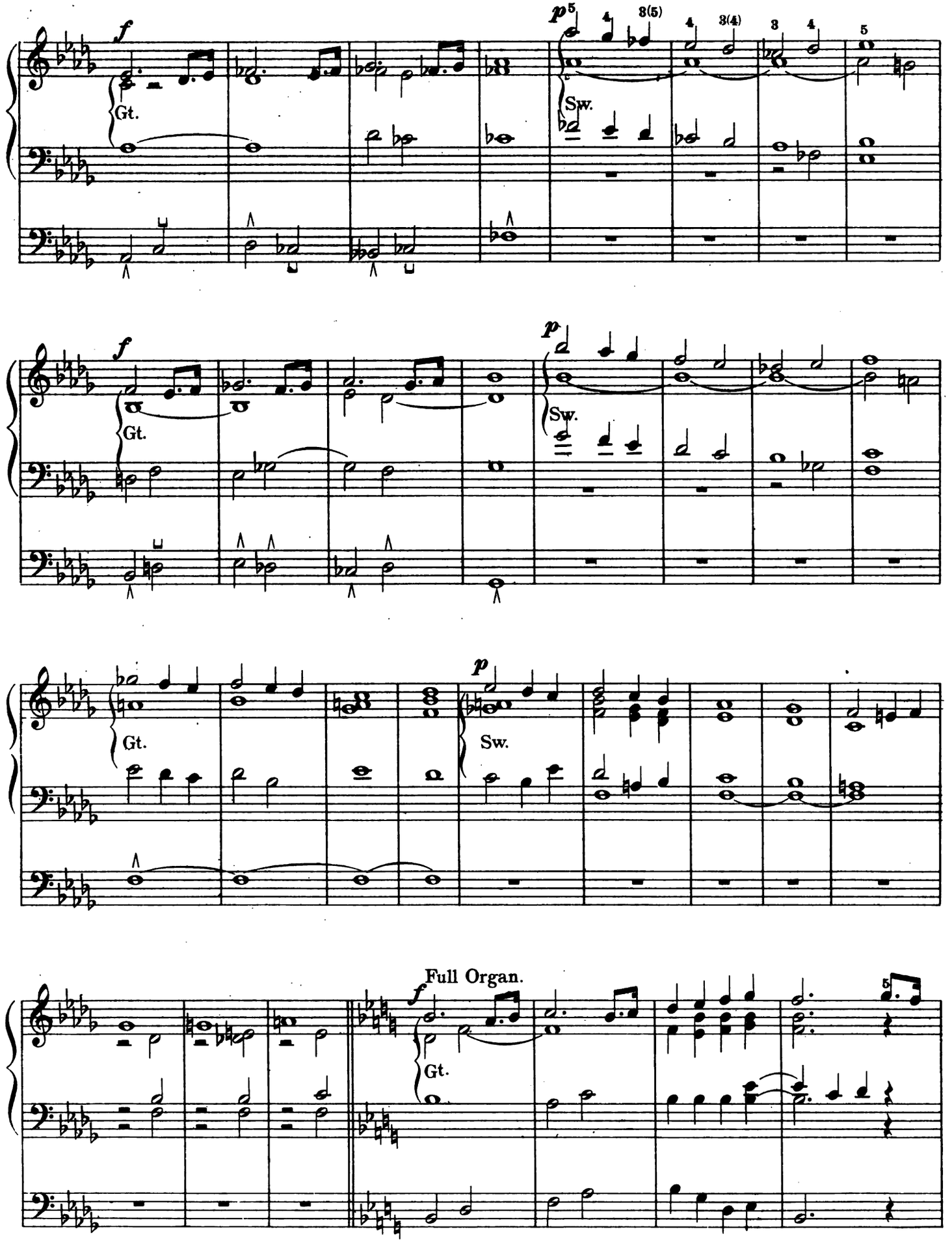

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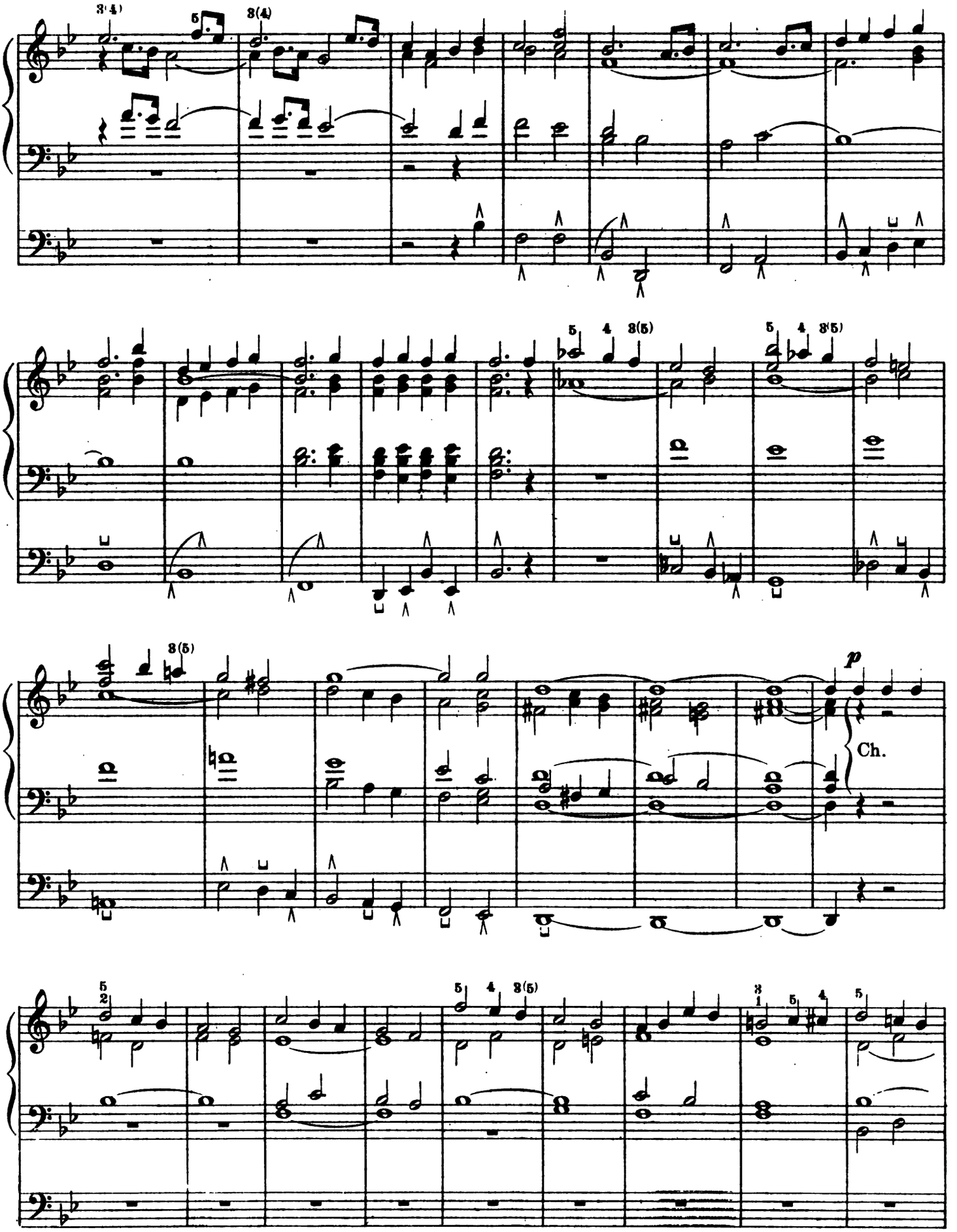

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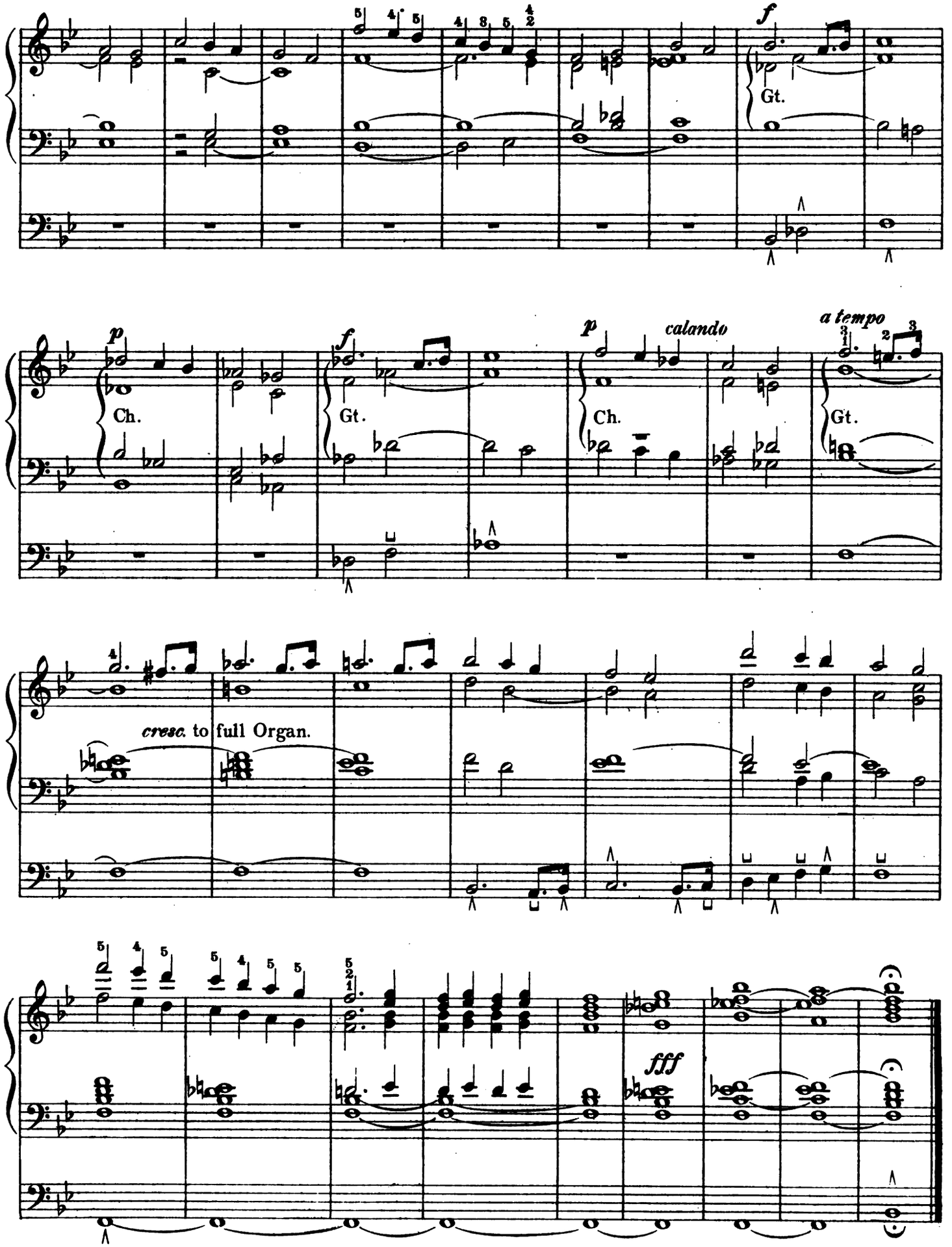

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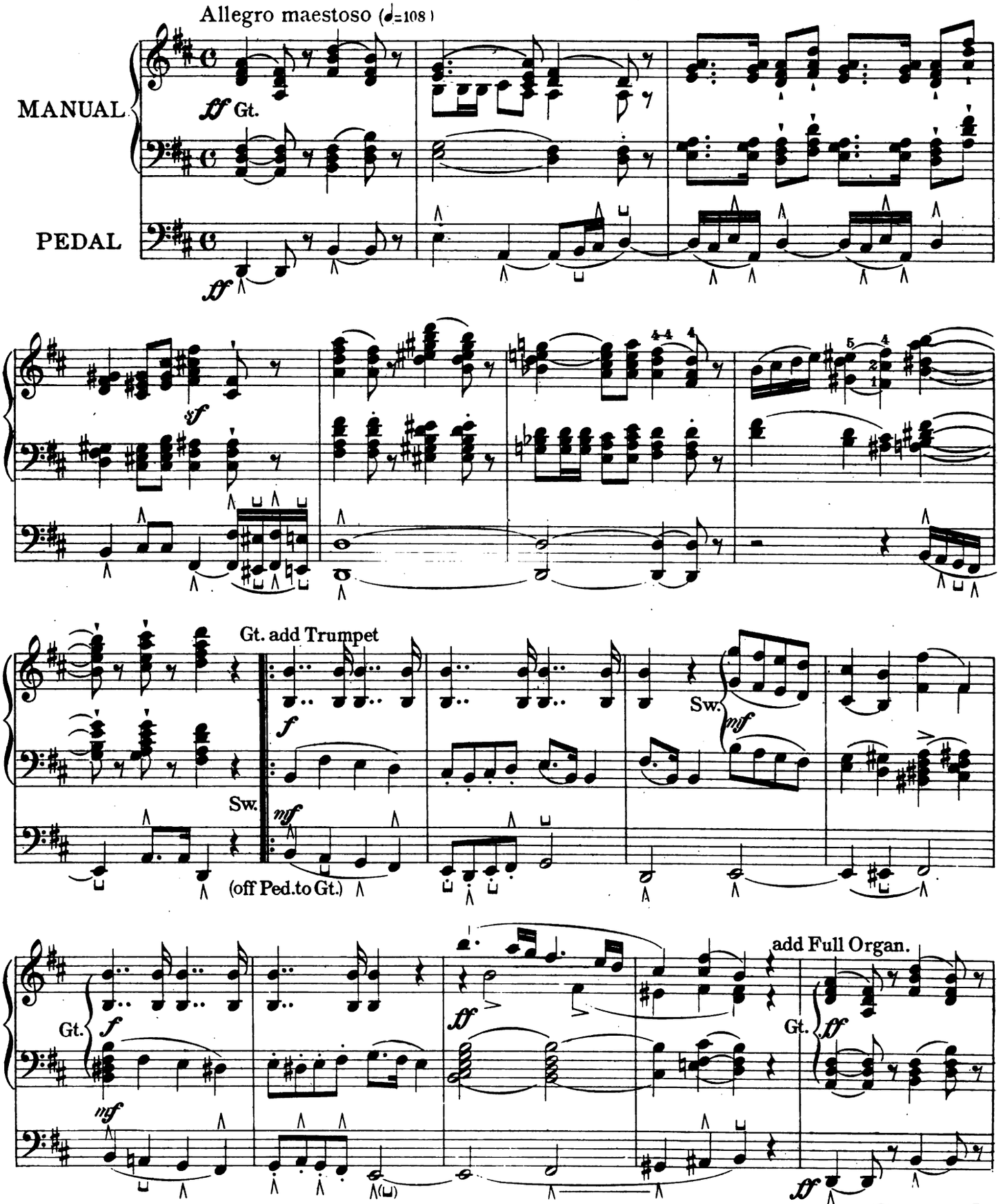
MARCH FOR A CHURCH FESTIVAL

Prepare { Swell: Full
Great: Full without mixtures, (Sw. to Gt.)
Pedal: 16′ and 8′ (Gt. to Ped.) Sw. to Ped.

Edited by WILLIAM C. CARL

WILLIAM THOMAS BEST



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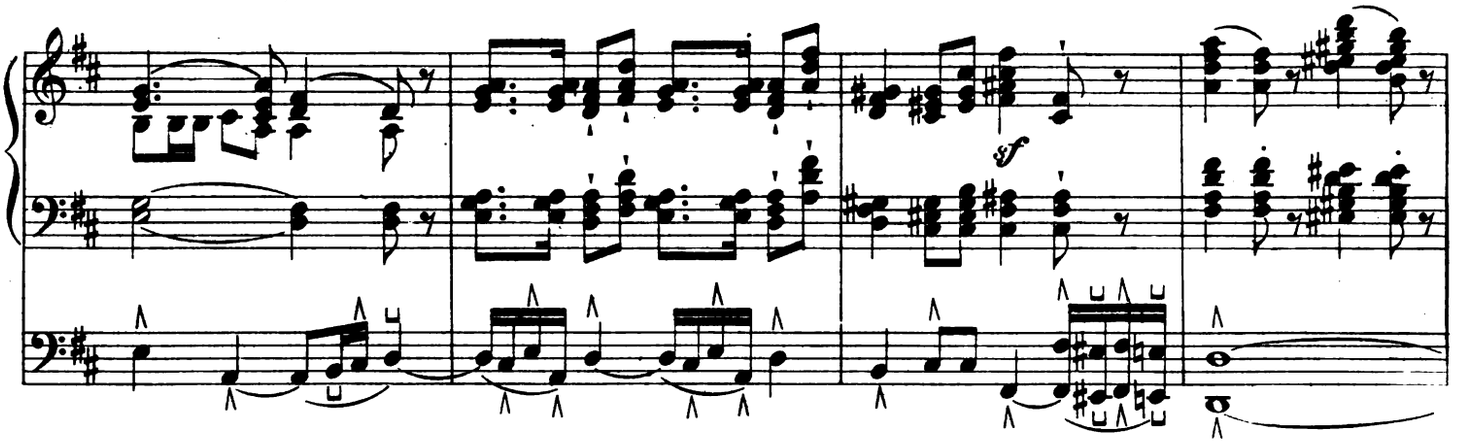
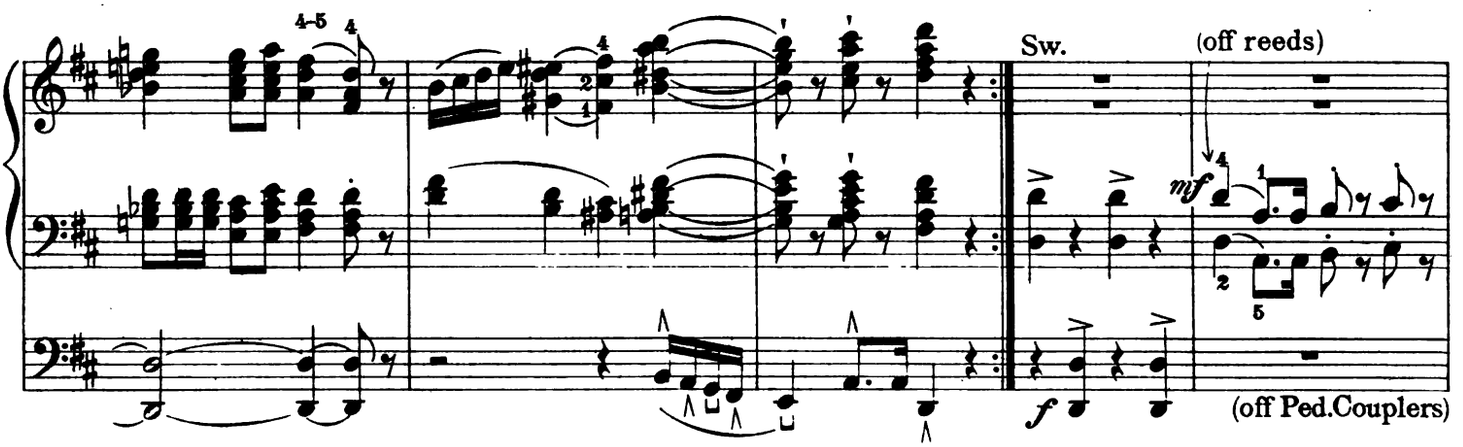
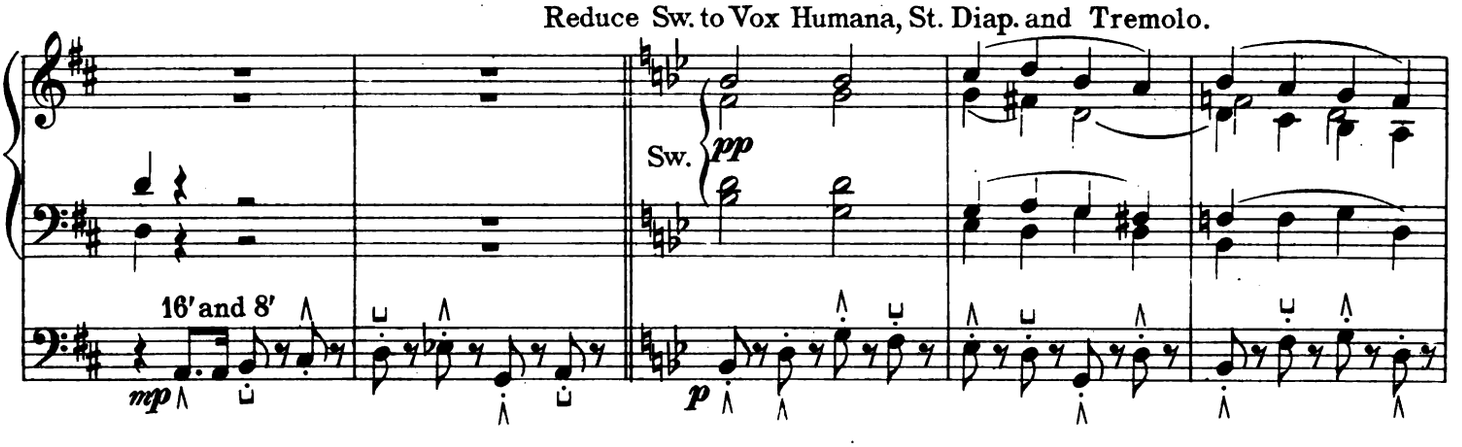
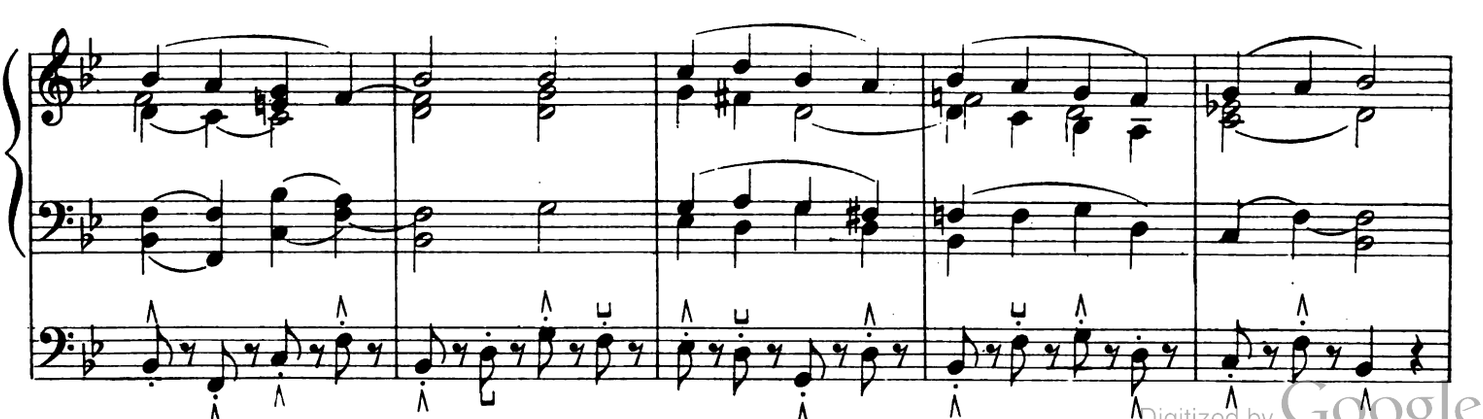




Reduce Sw. to Vox Humana, St. Diap. and Tremolo.





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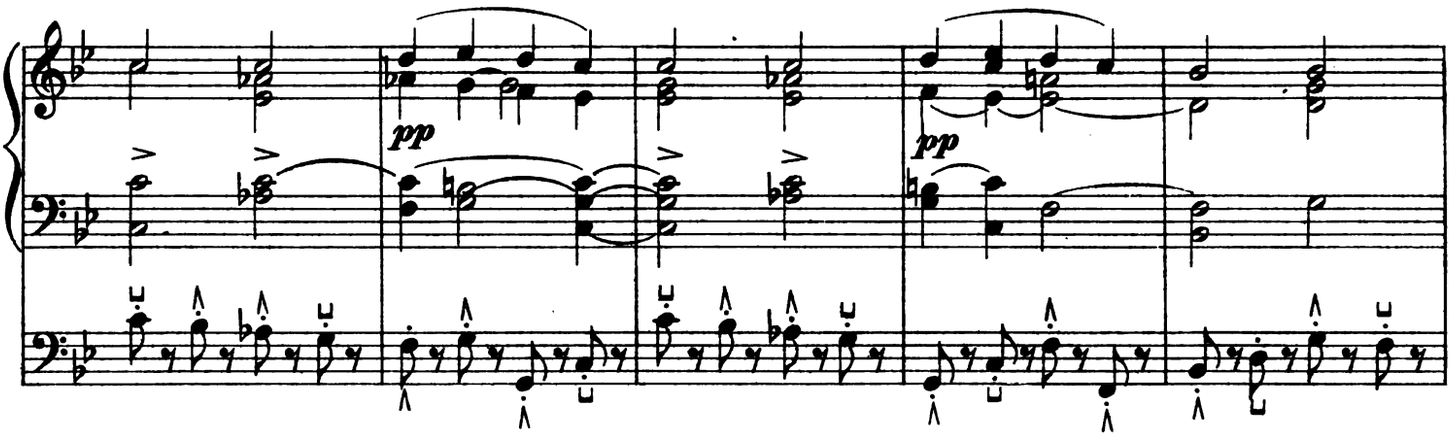

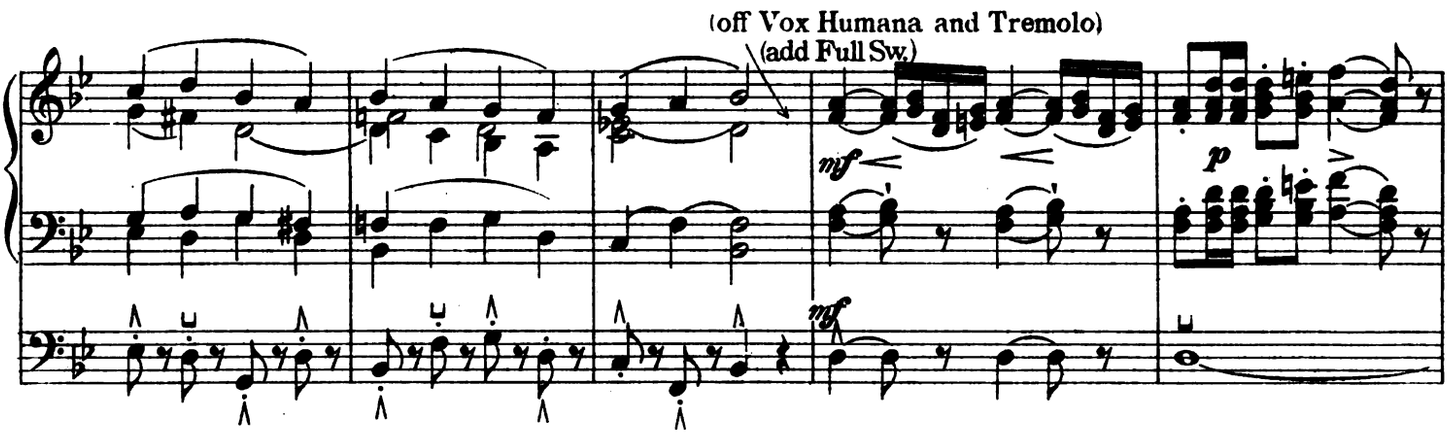

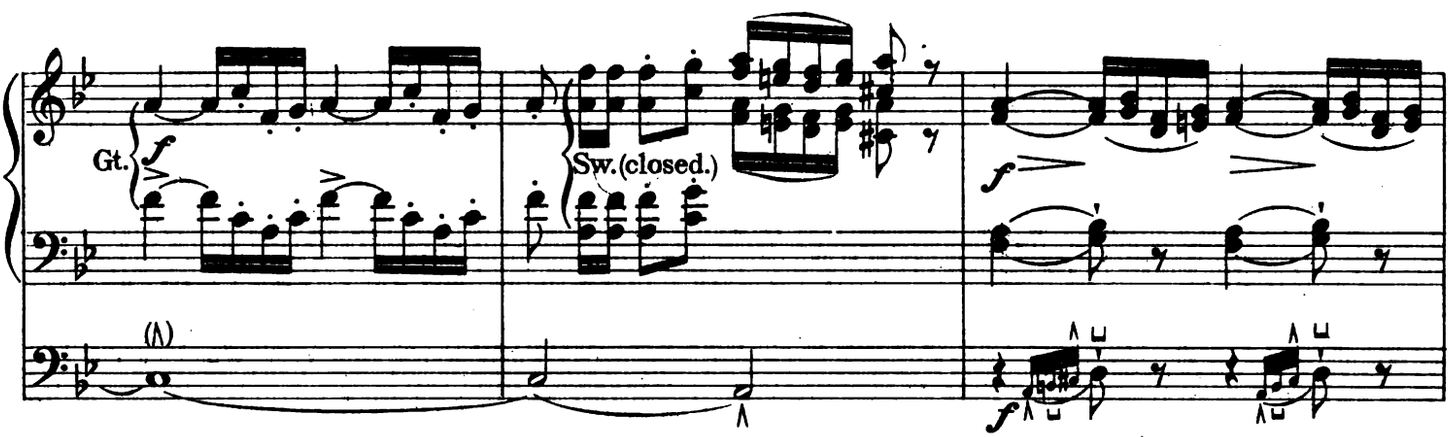

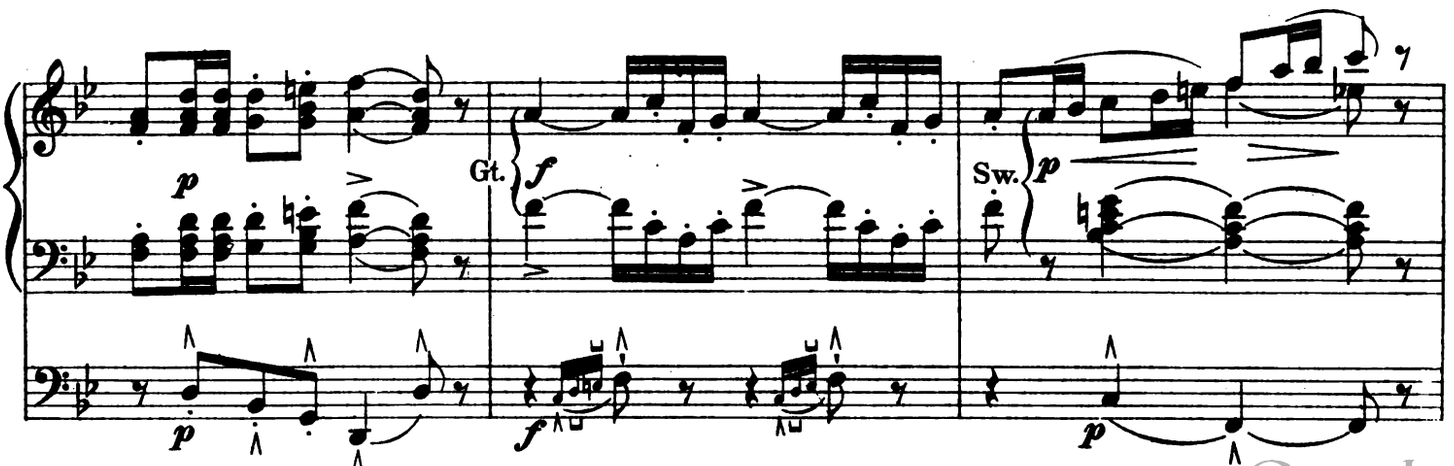

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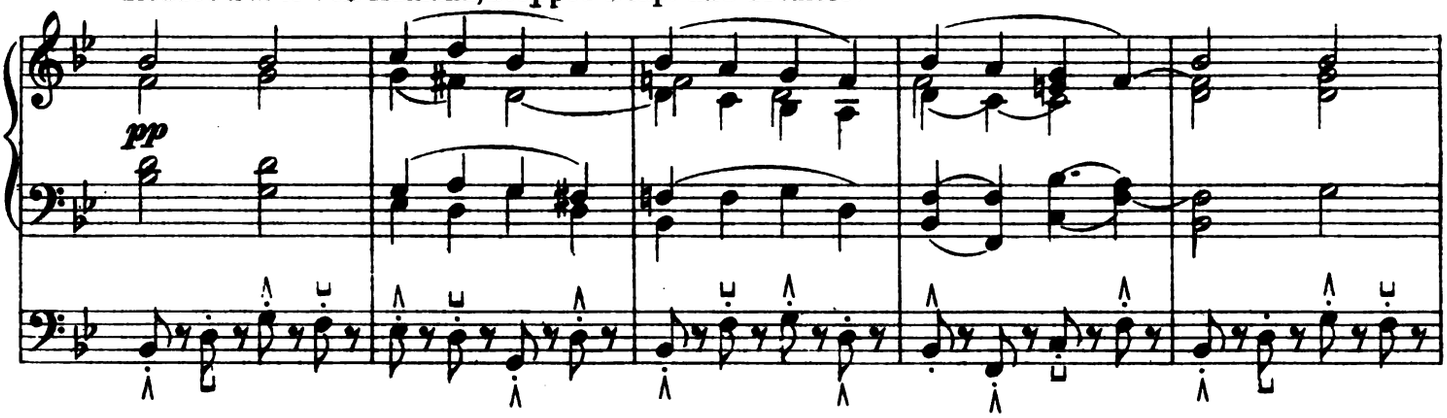
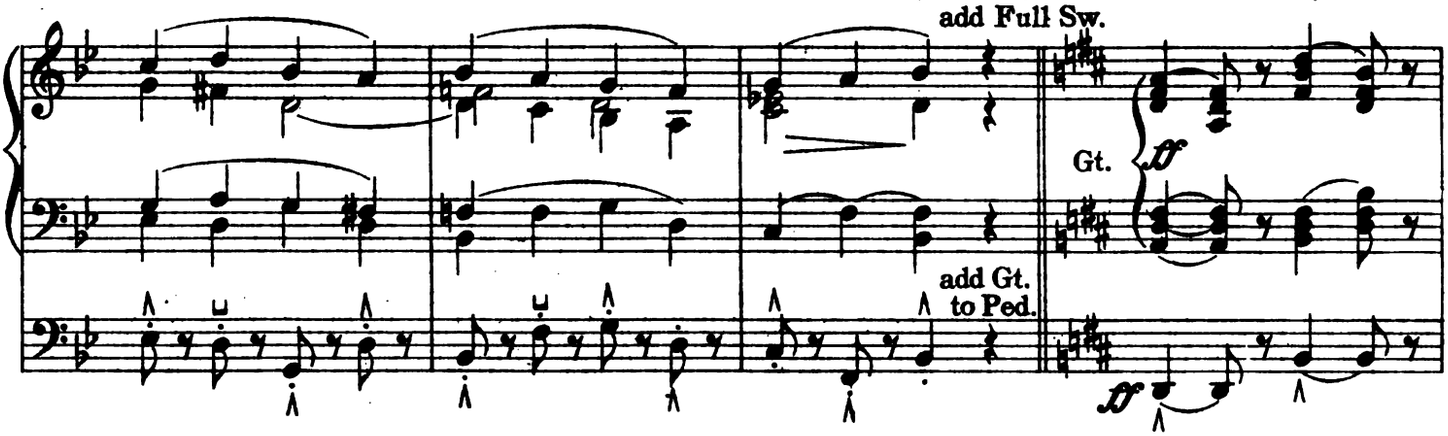
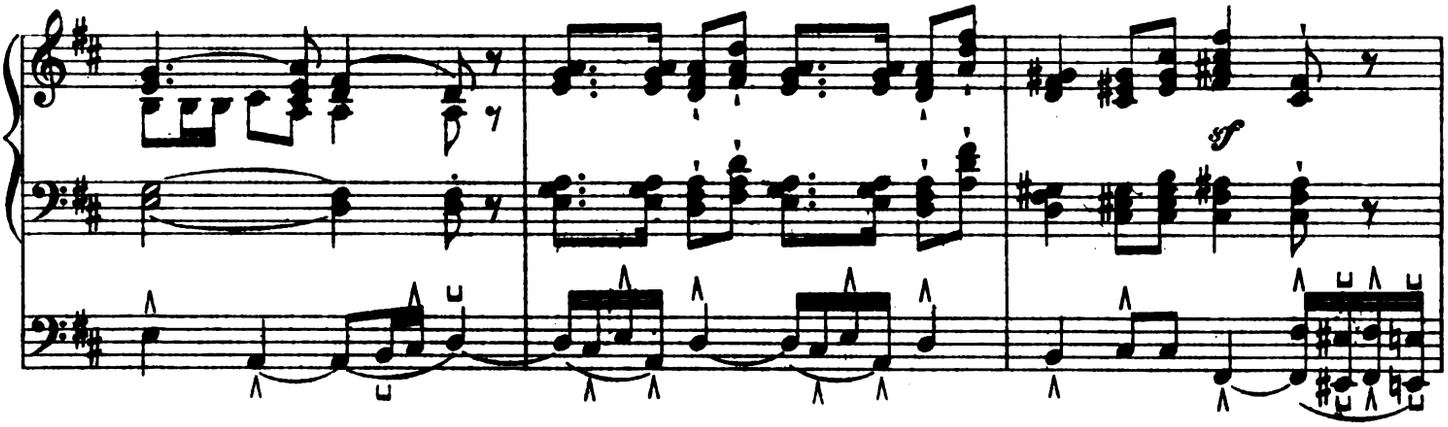
4-55-62217-6

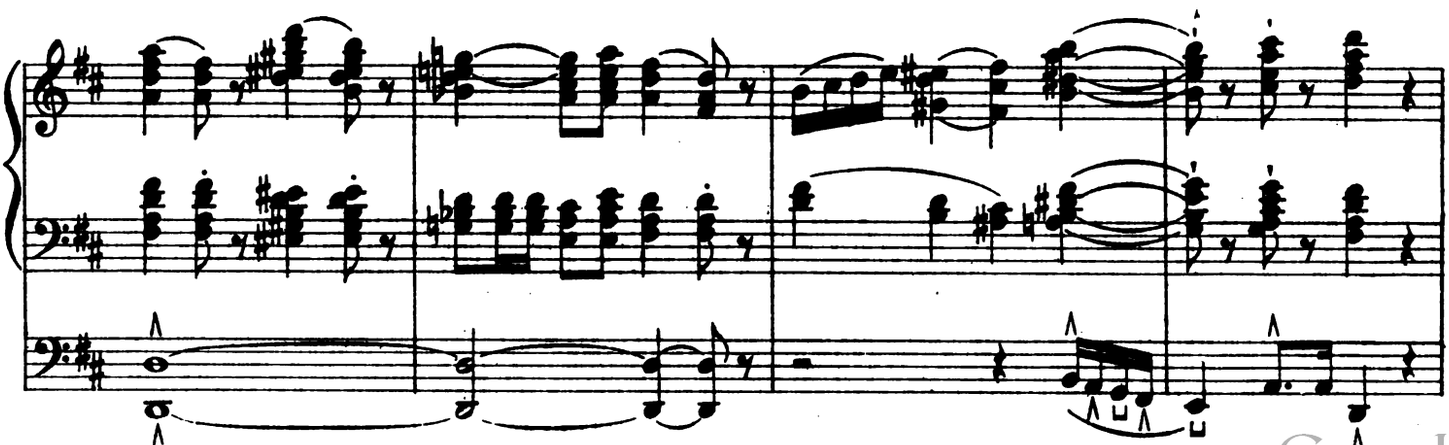
Reduce Sw. to Vox Humana, Stopped Diap. and Tremolo.



(off Vox Humana and Tremolo)
add Full Sw.







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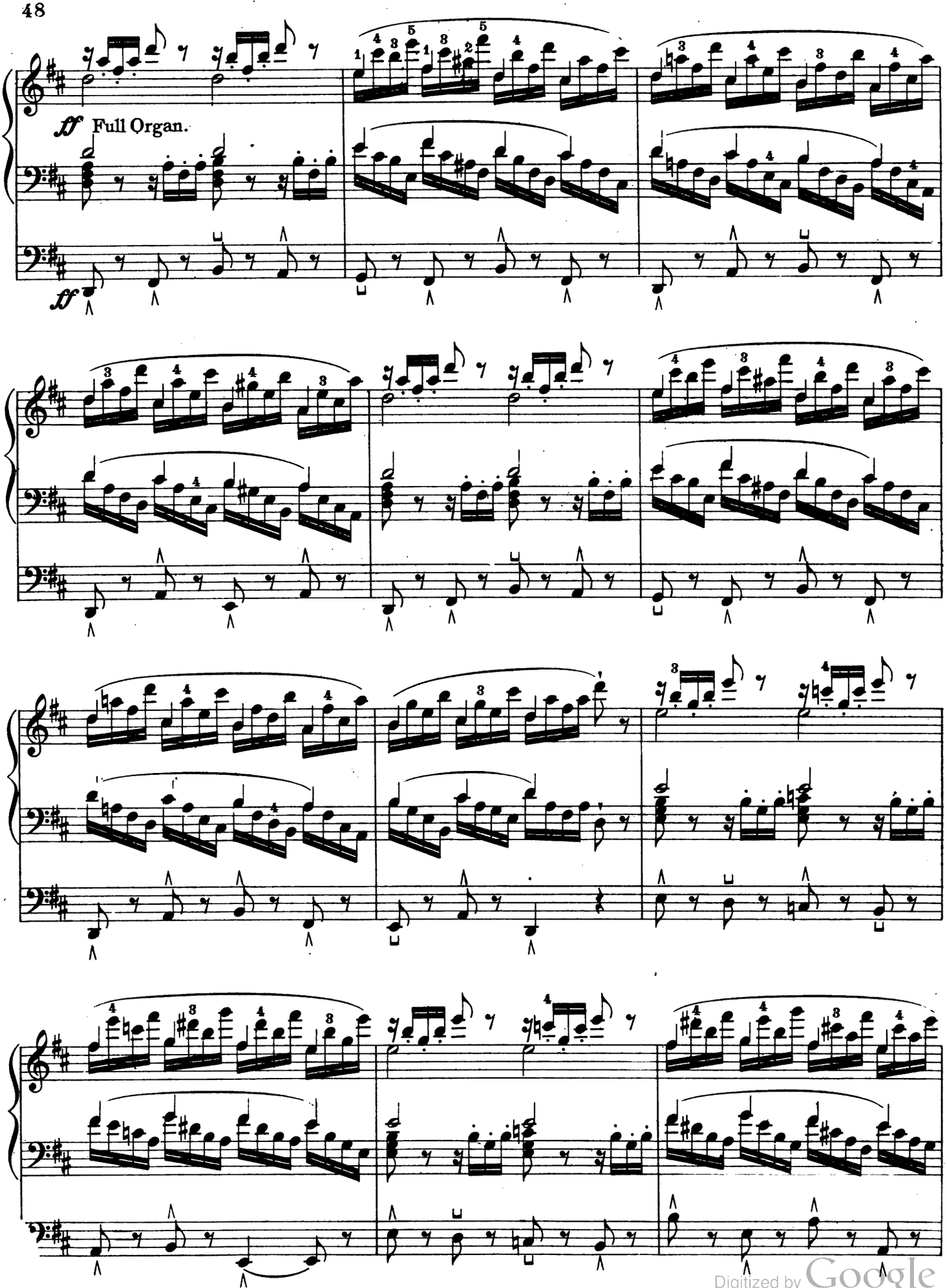

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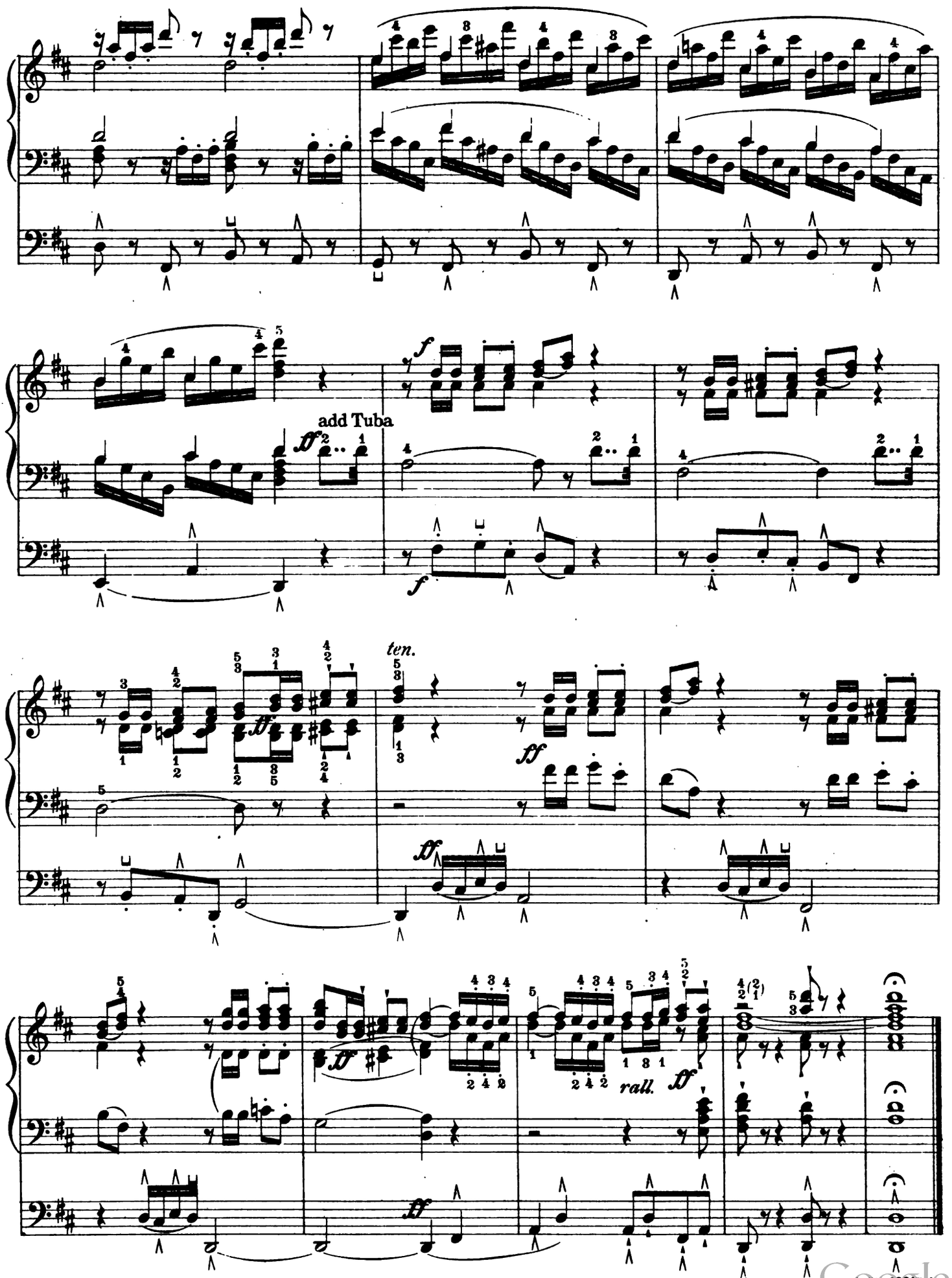


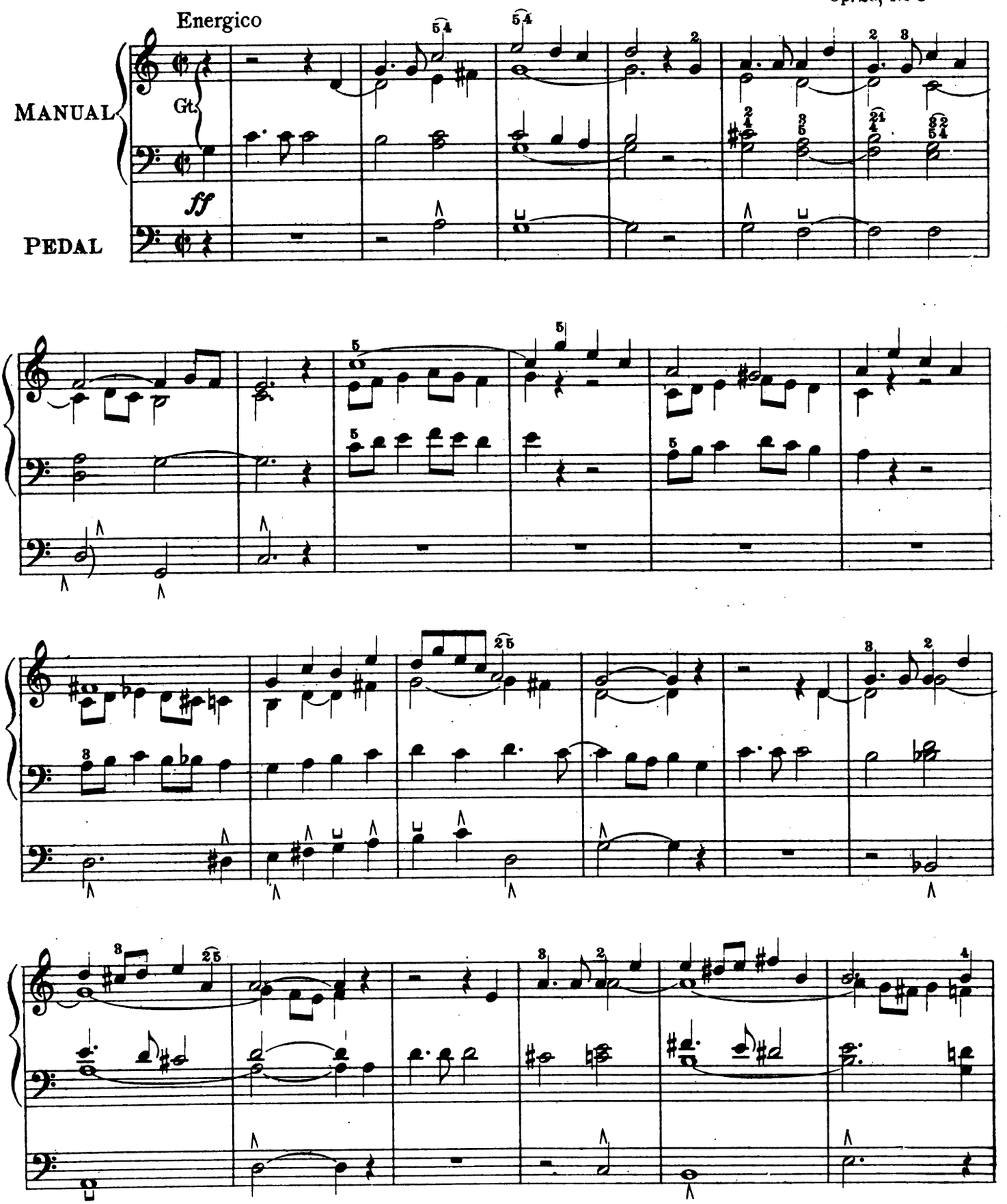
4-55-62217-6
Digitized by Google

Prepare { Swell: 16′, 8′ and 4′
Great: 8′ and 4′ (Gt. to Sw.)
Pedal: 16′ and 8′ (Ped. to Gt.) (Sw. to Ped.)

POSTLUDE, in C

Edited by WILLIAM C. CARL

CHRISTIAN CAPPELEN
Op. 28, No 8



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4-55-62218-4-155

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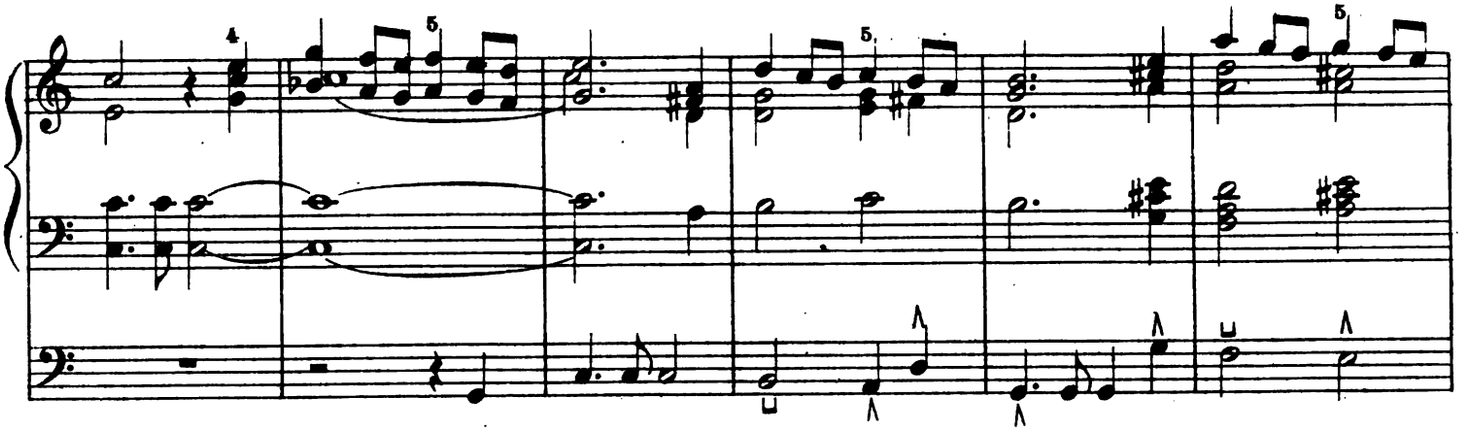

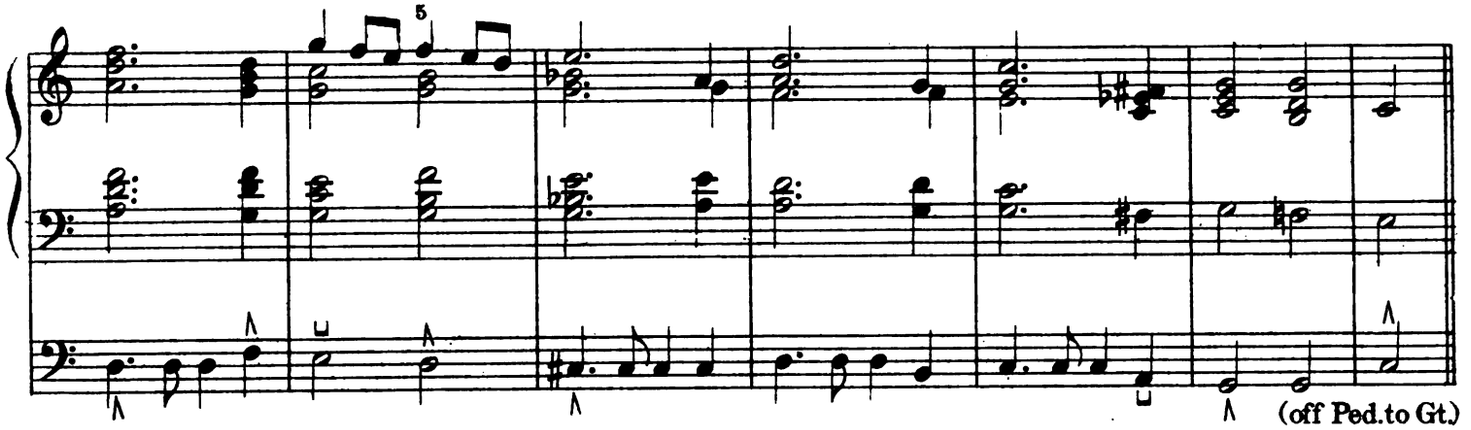

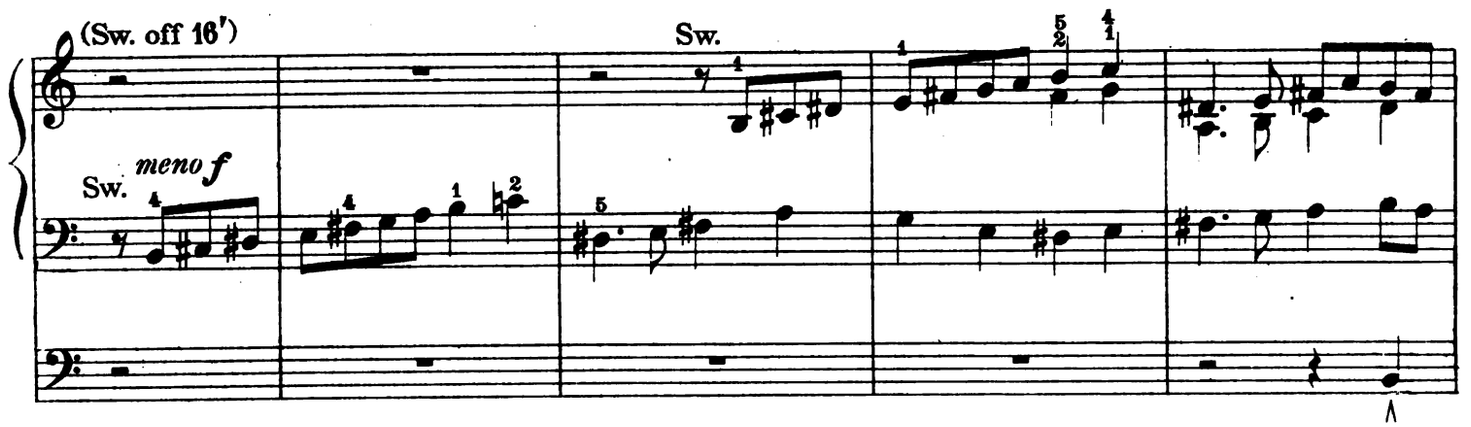

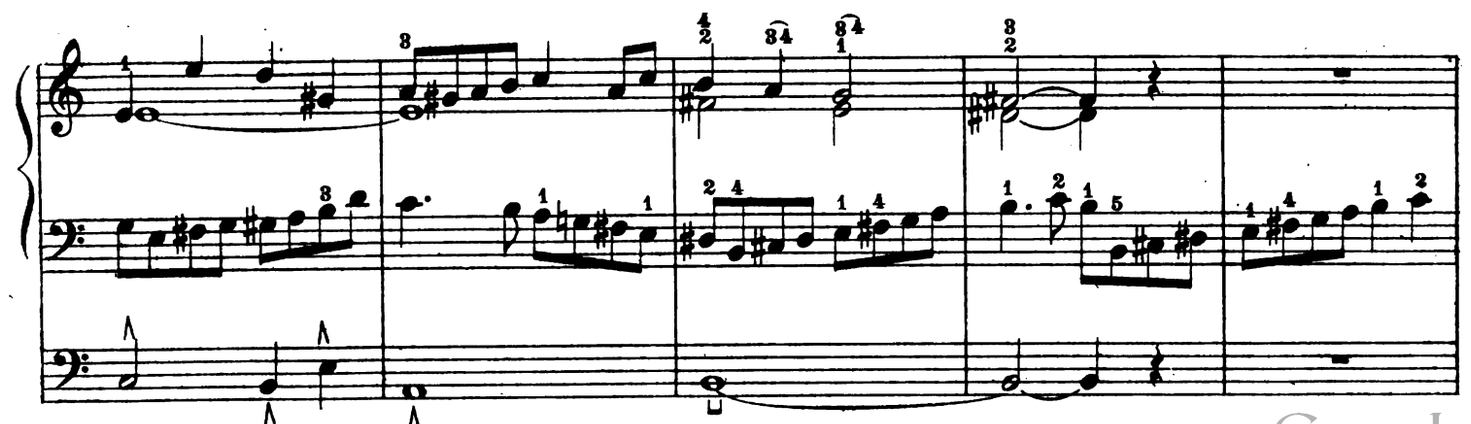

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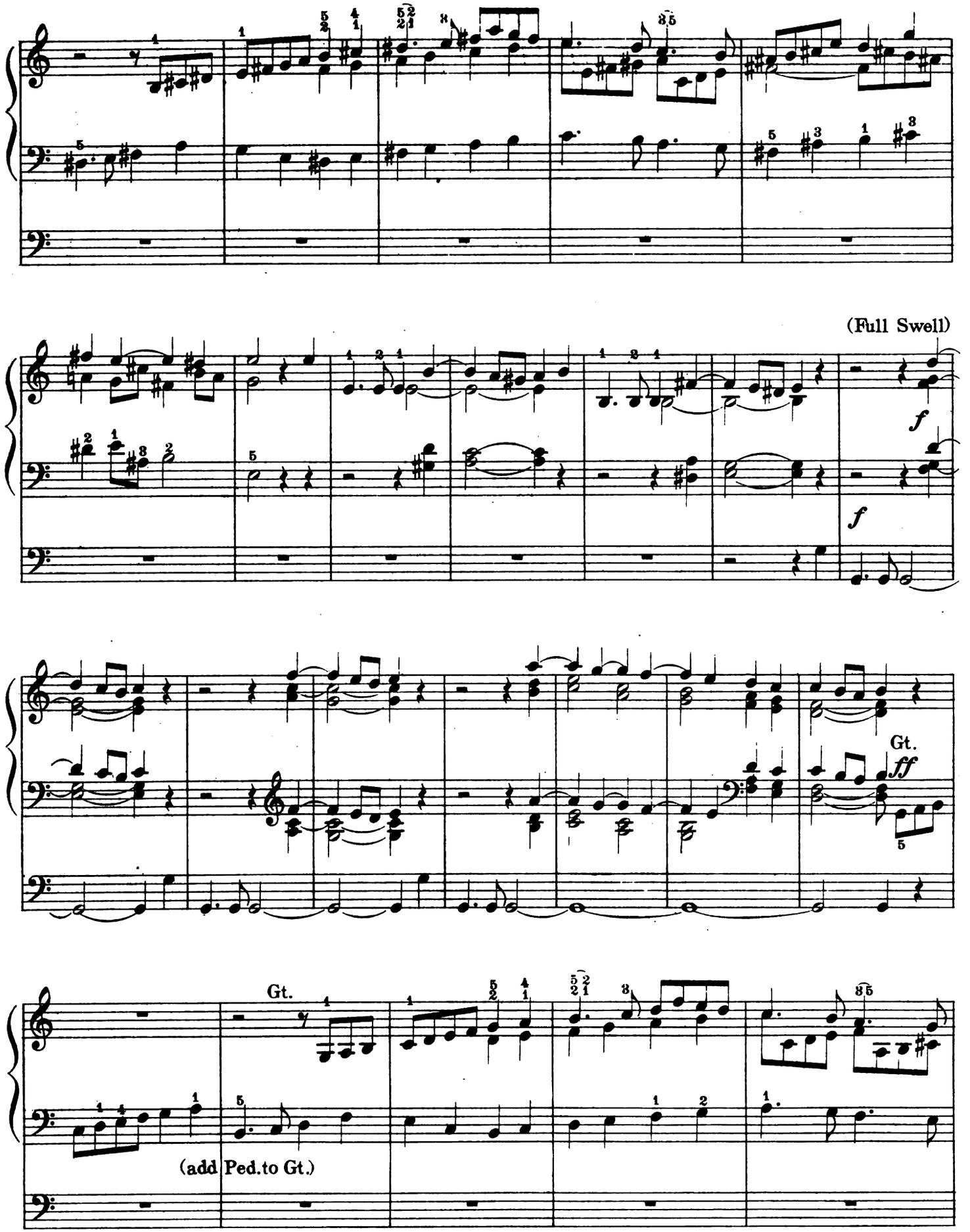
4-55-62218-4-155



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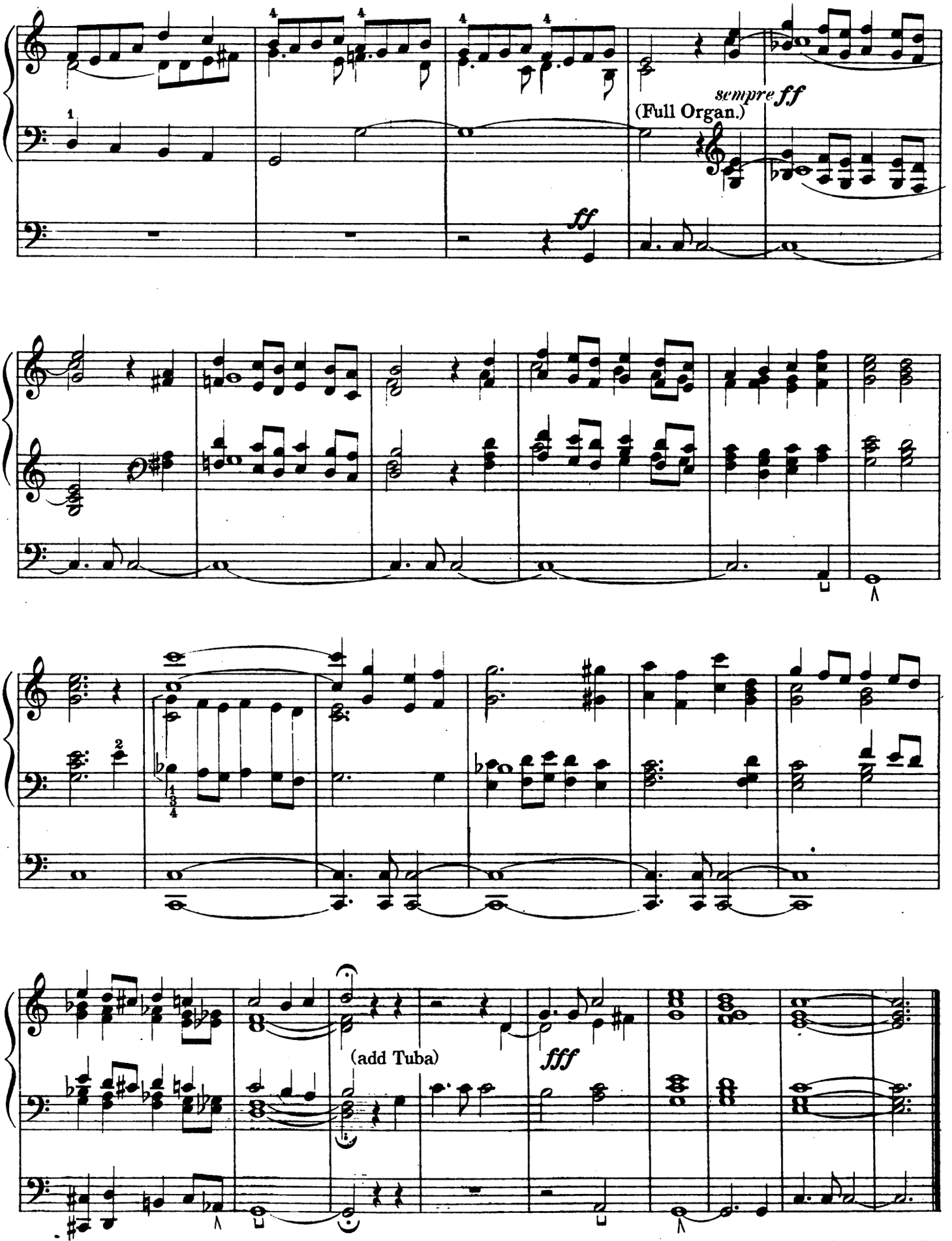

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4-55-62218-4-155

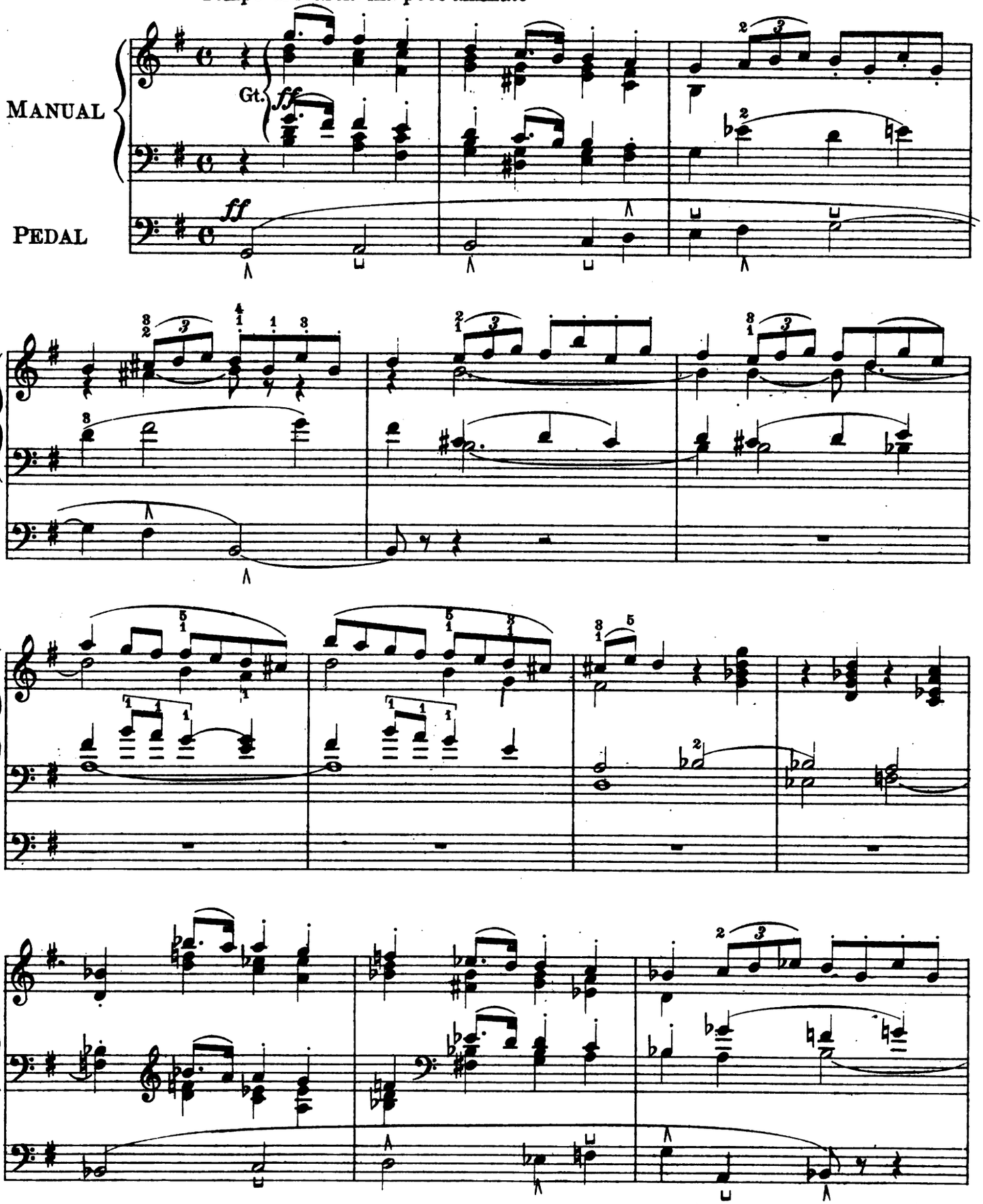
Prepare { Swell: Full
Great: 8′ and 4′ (Sw. to Gt.)
Pedal: 16′ and 8′ (Ped. to Gt.)

GRAND CHŒUR in G

Edited by WILLIAM C. CARL

THÉODORE SALOMÉ
Op. 68, №2

Tempo di Marcia ma poco animato



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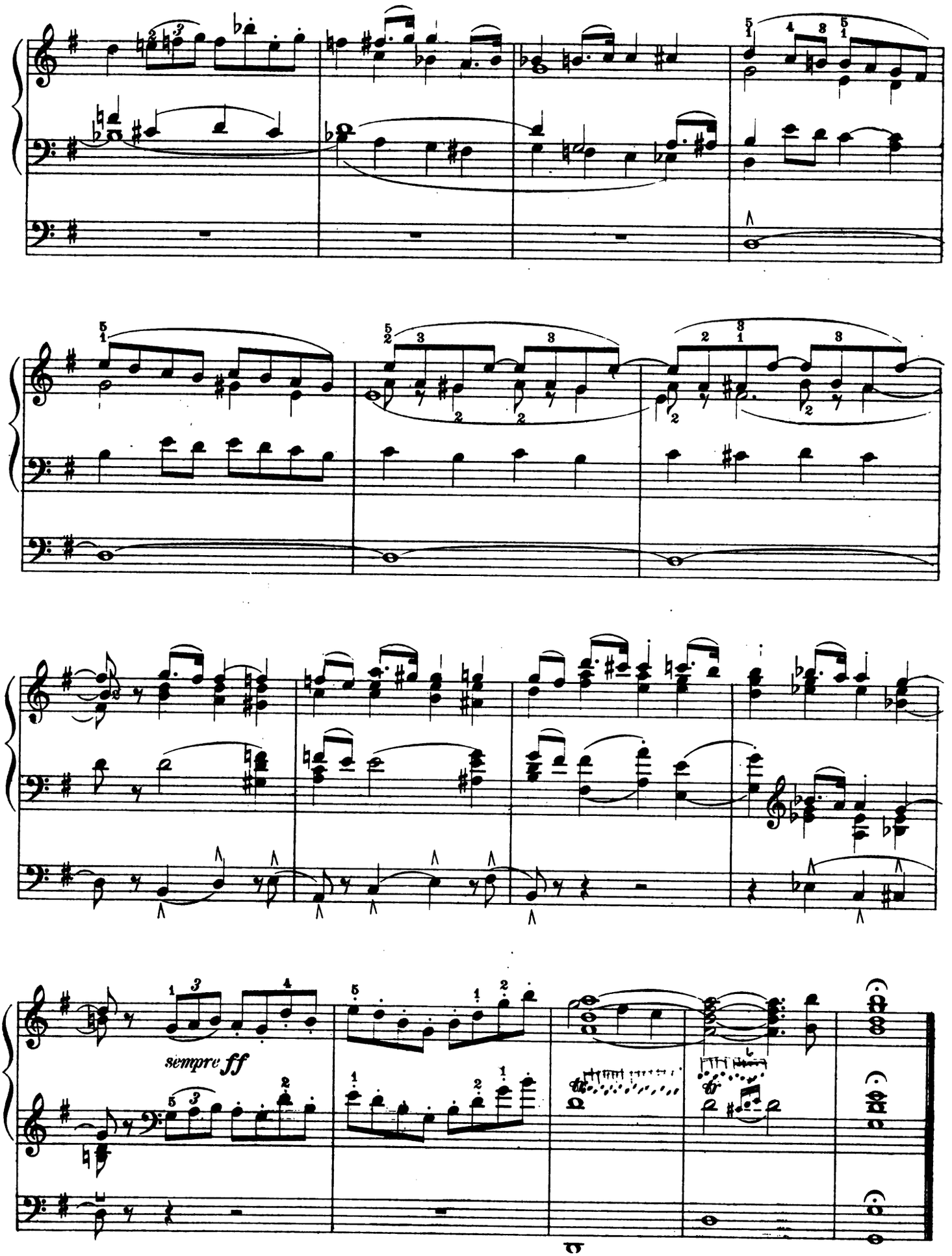

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4-55-62219-2

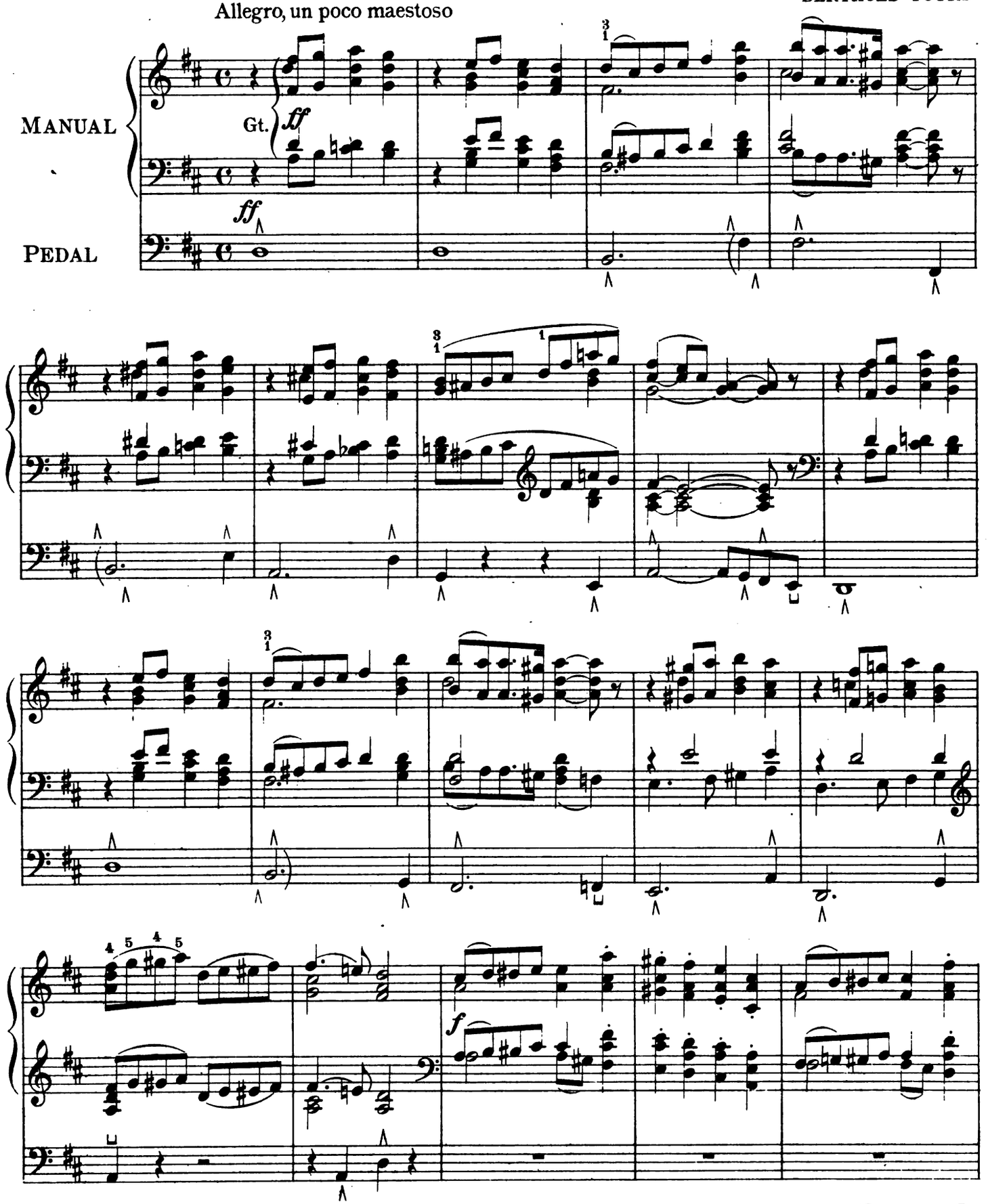
e { Swell: Full
Great: Full (Gt. to Sw.)
Choir: 8′ Flutes
Pedal: 16′ and 8′ (Ped. to Gt.) }

POSTLUDE in D

[illegible]d by WILLIAM C. CARL

BERTHOLD TOURS

Allegro, un poco maestoso



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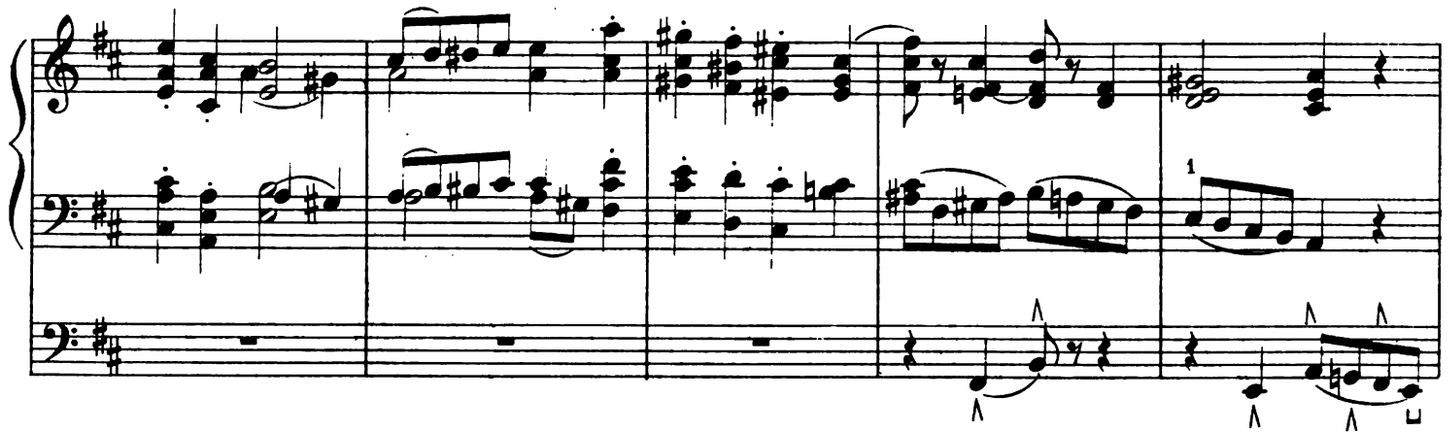

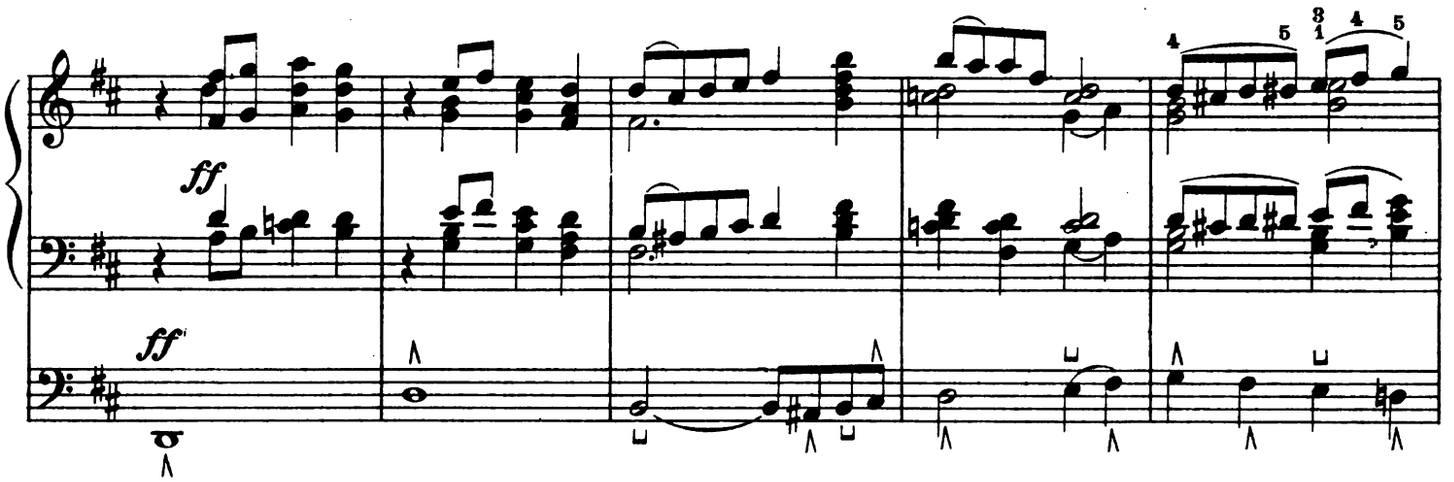

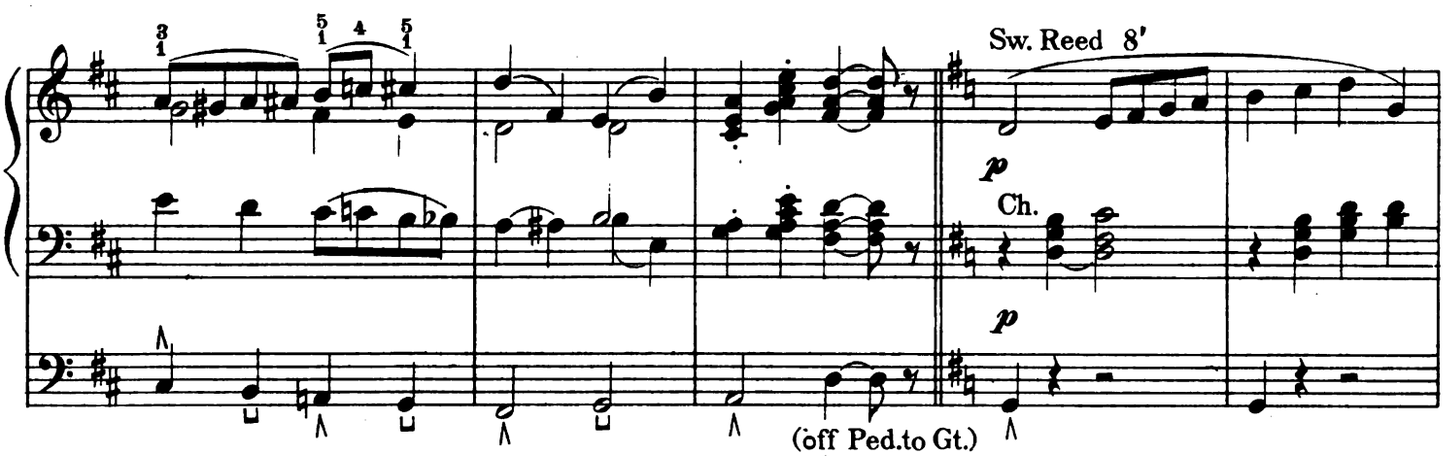

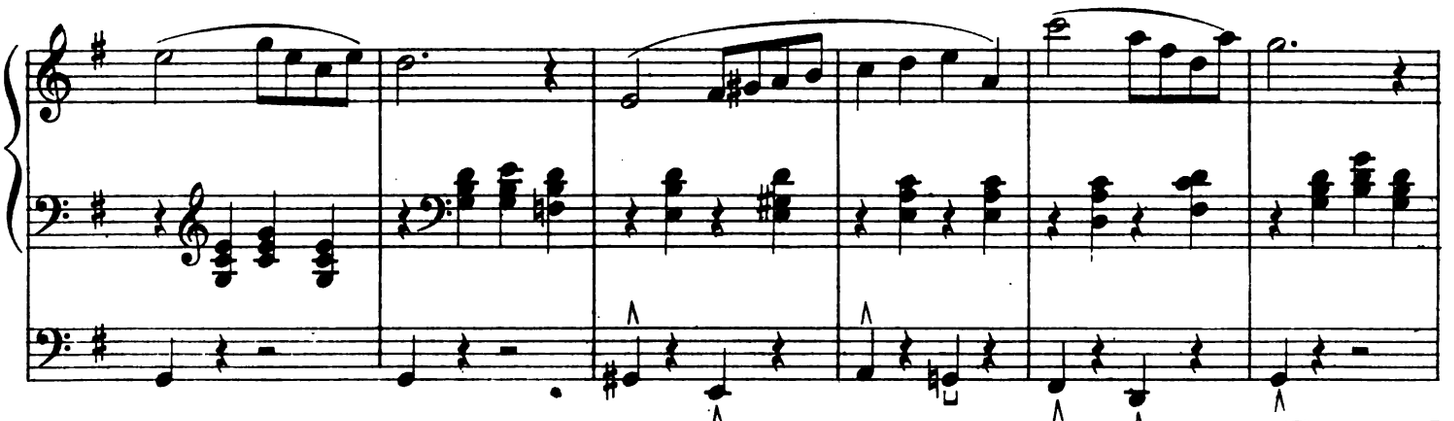

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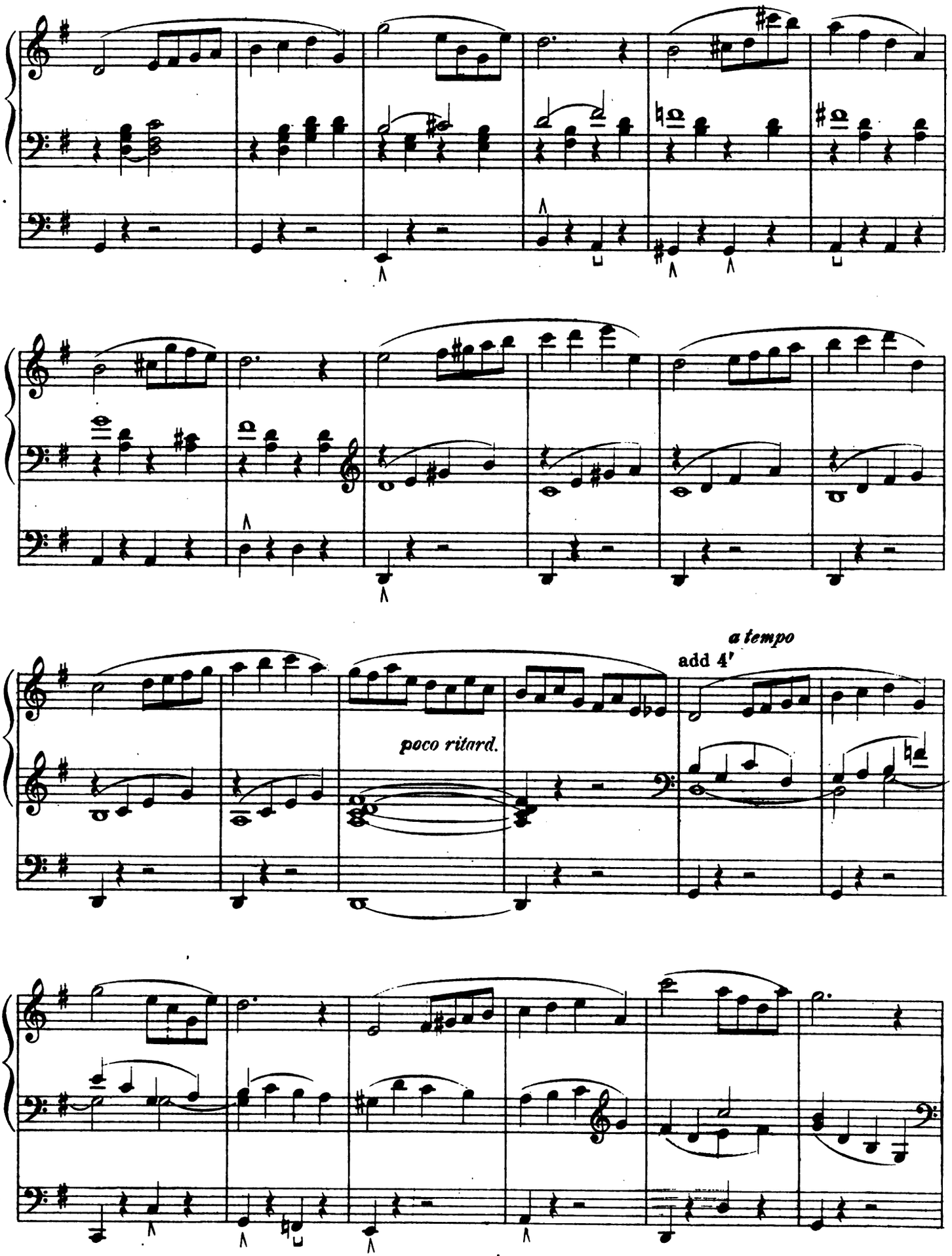

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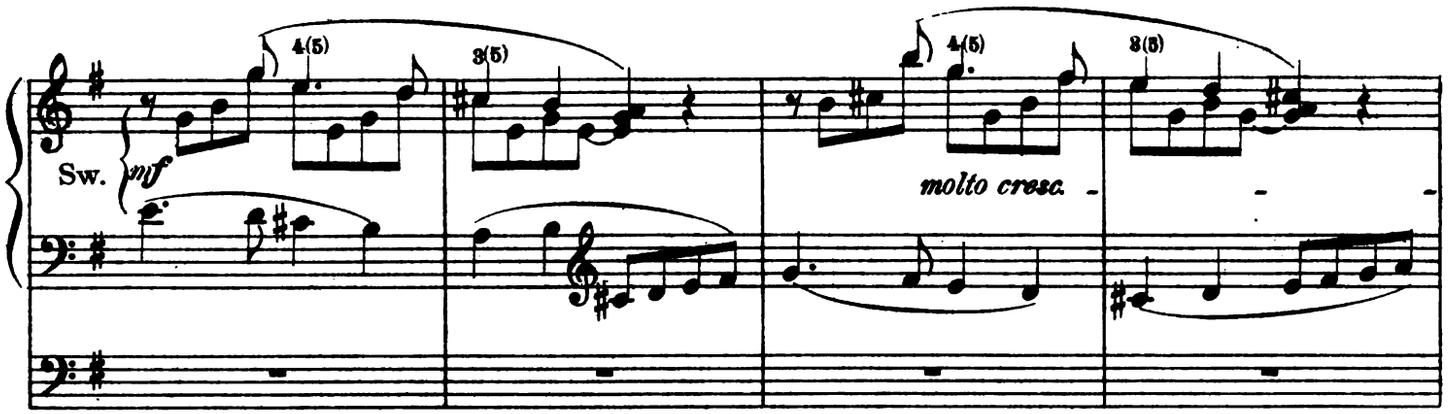

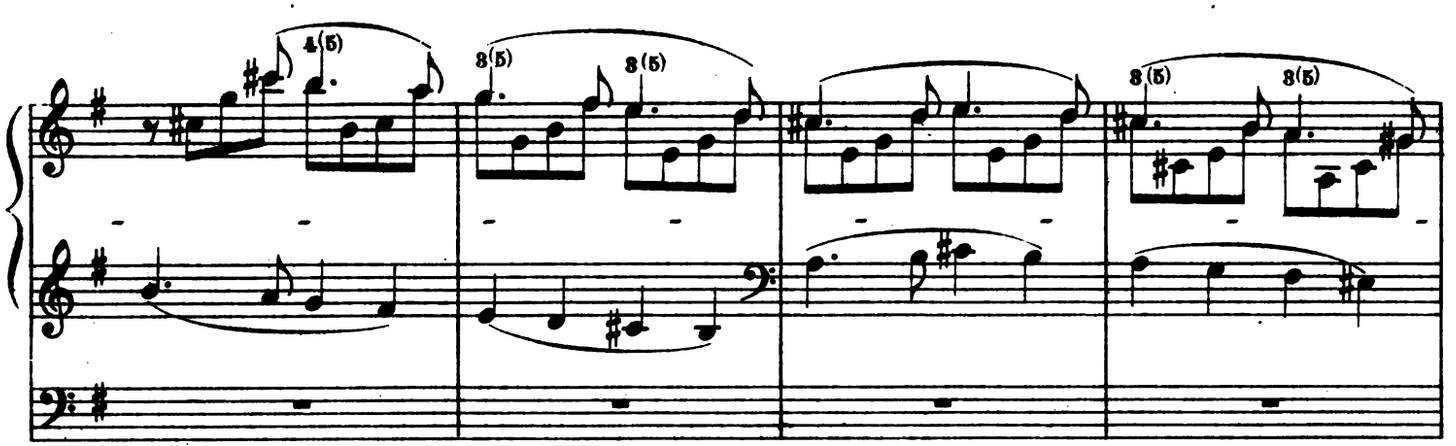

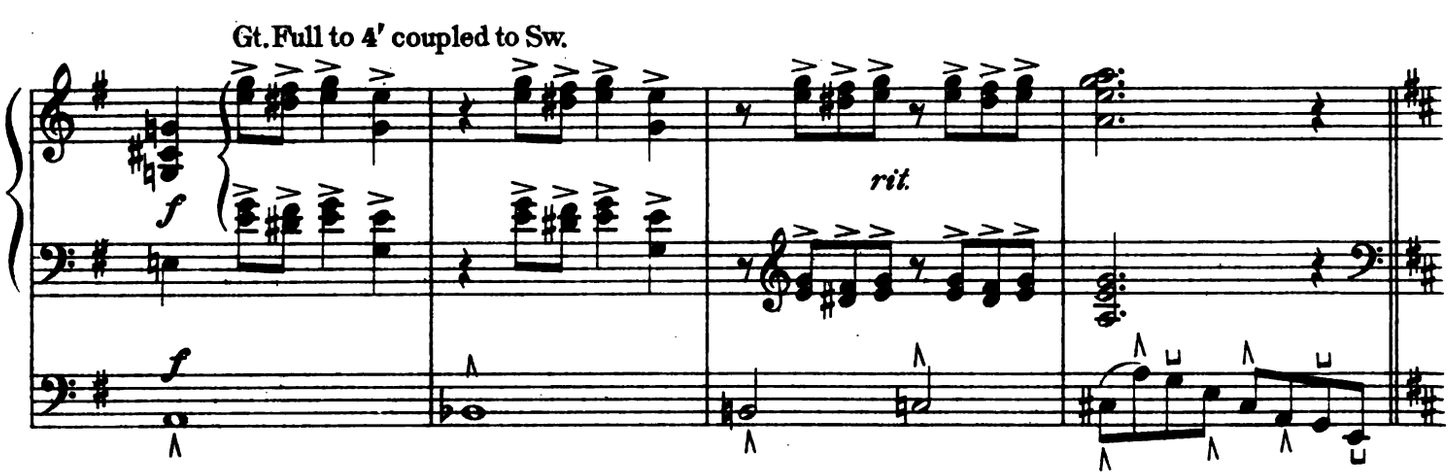

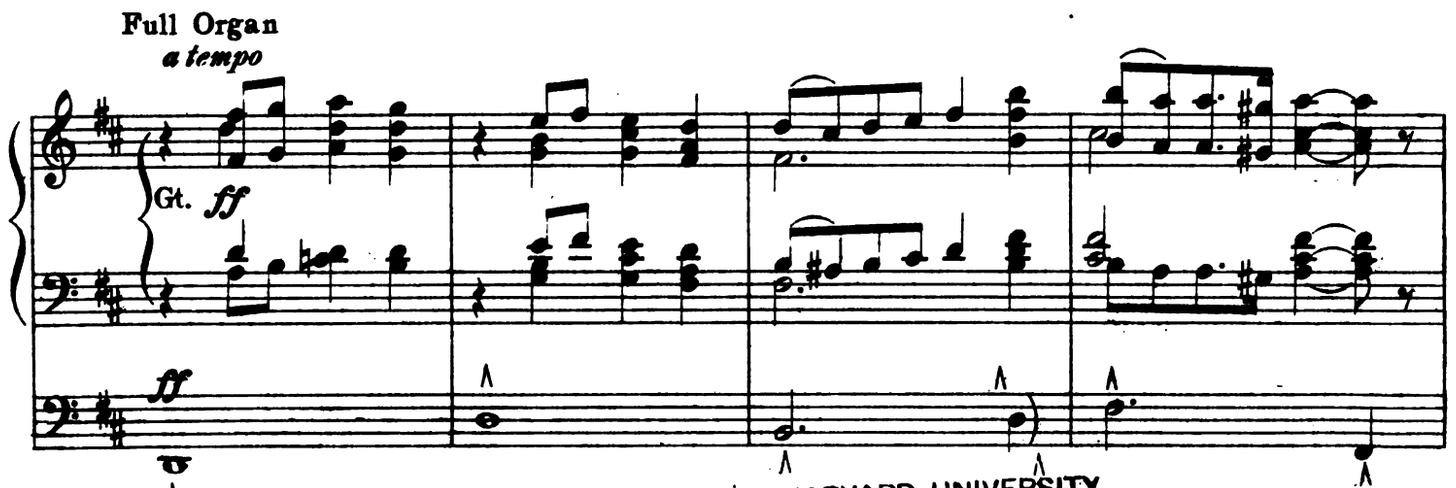

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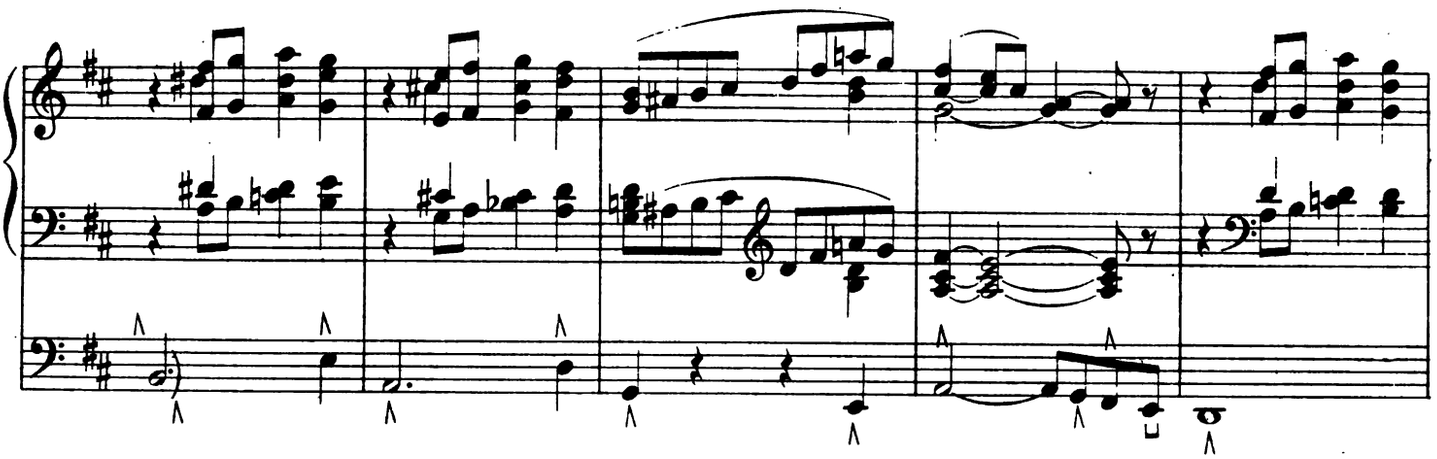

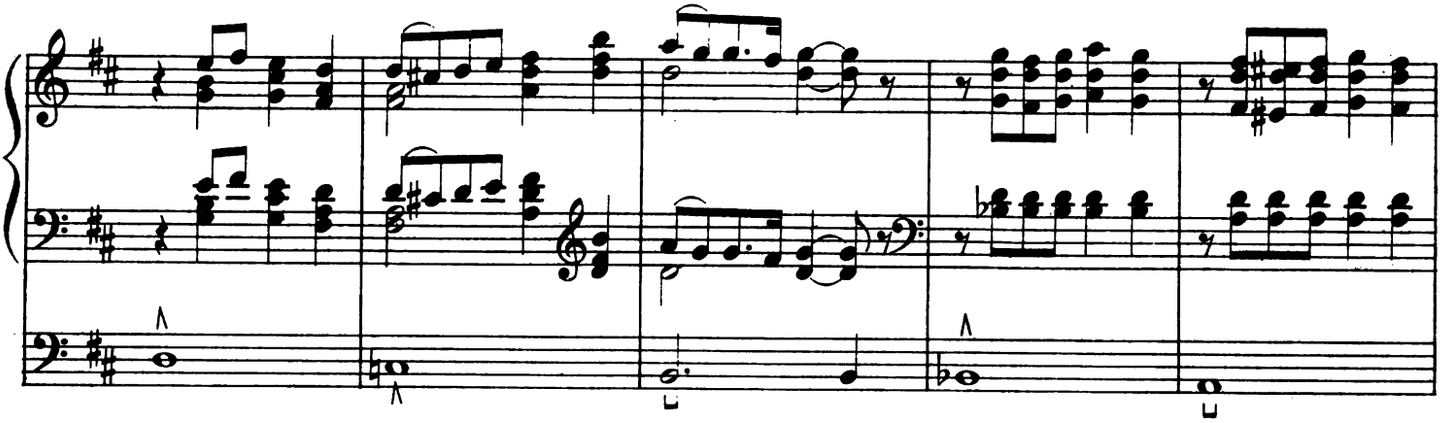

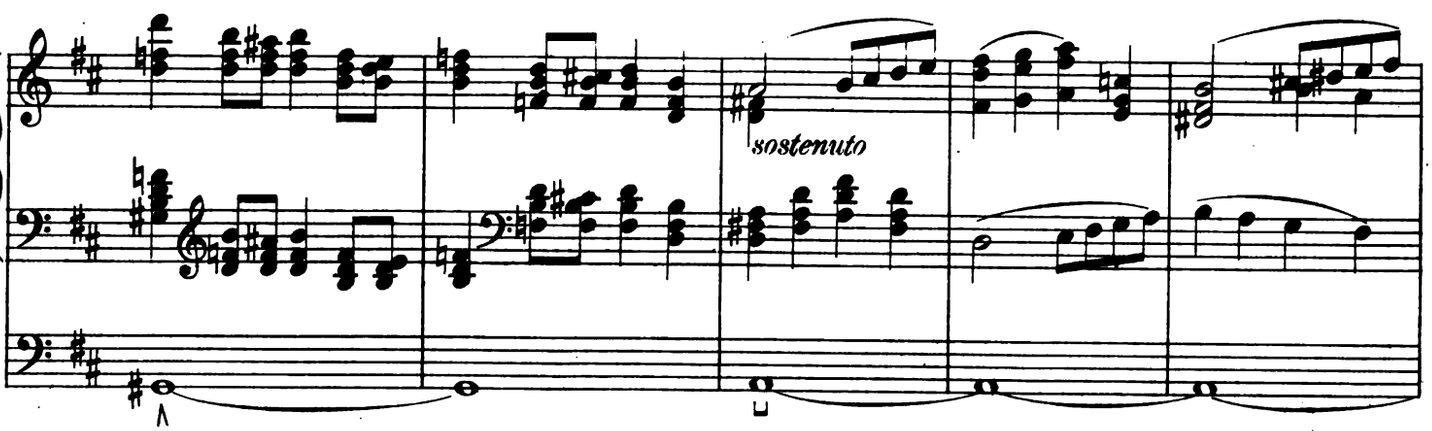

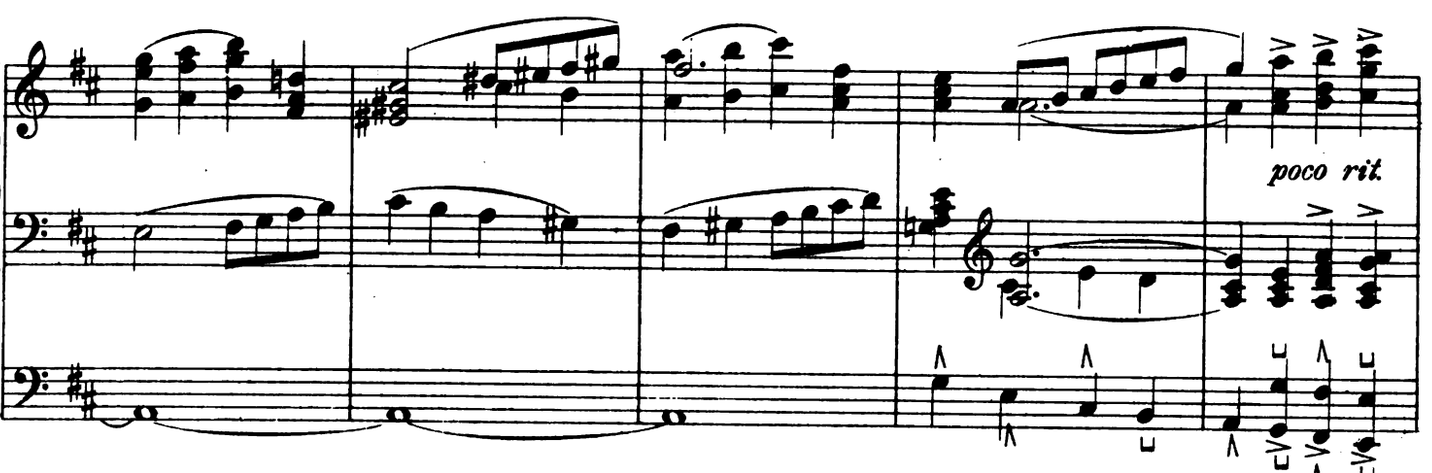

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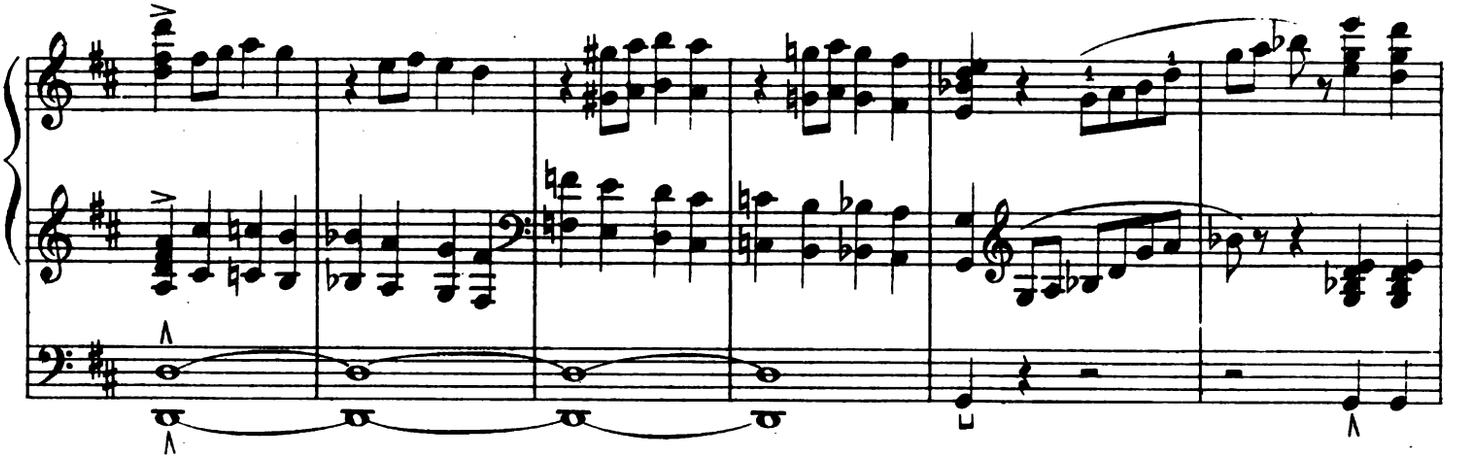

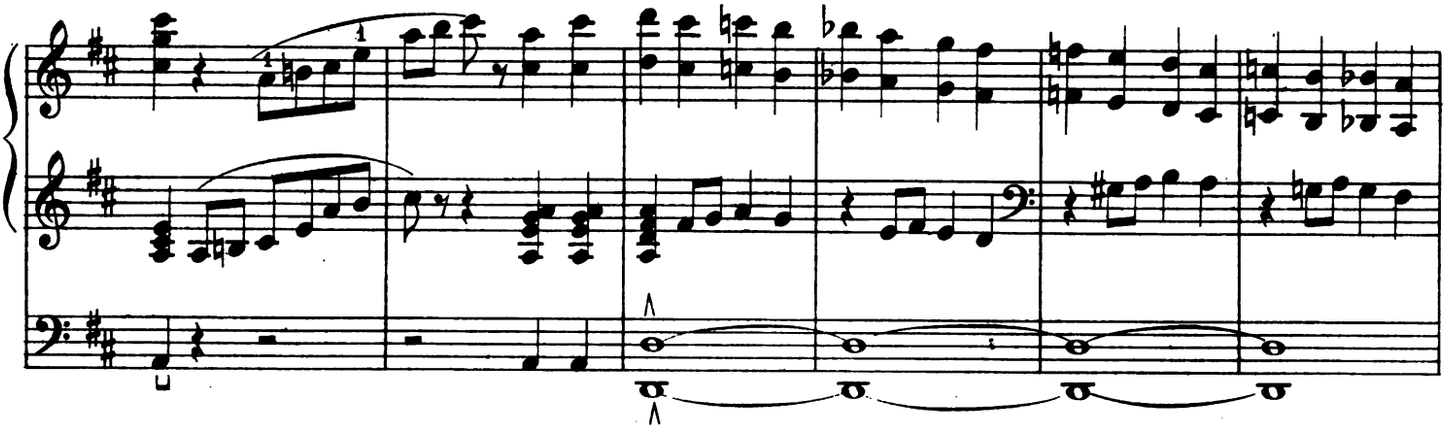

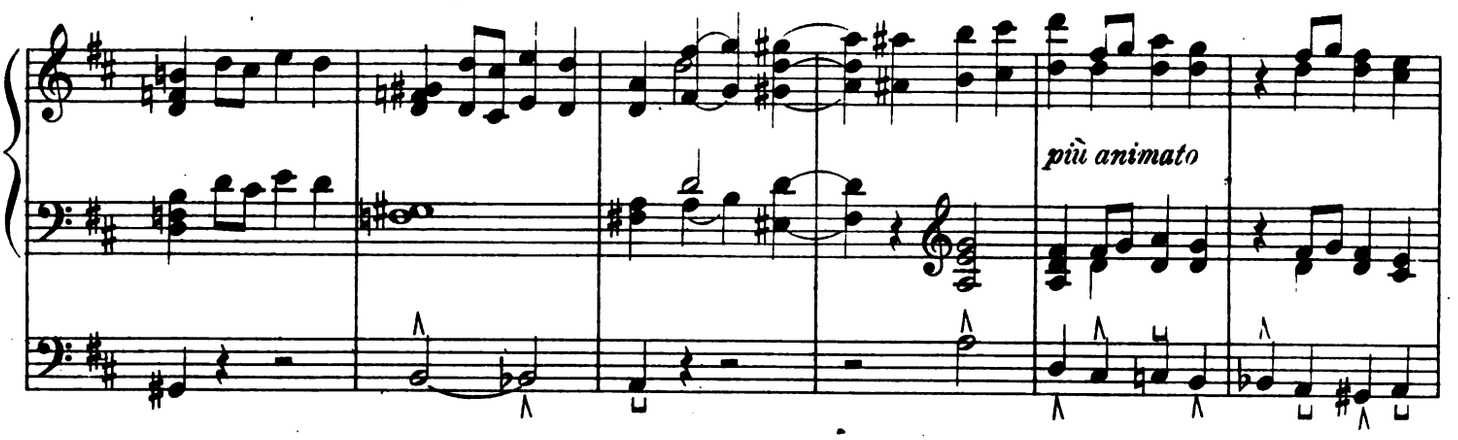

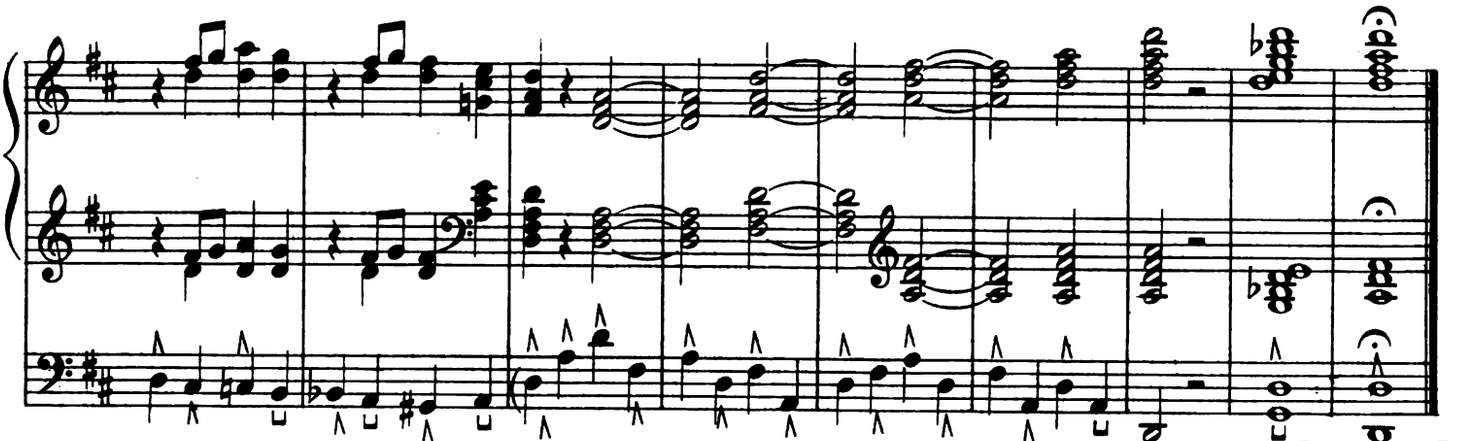

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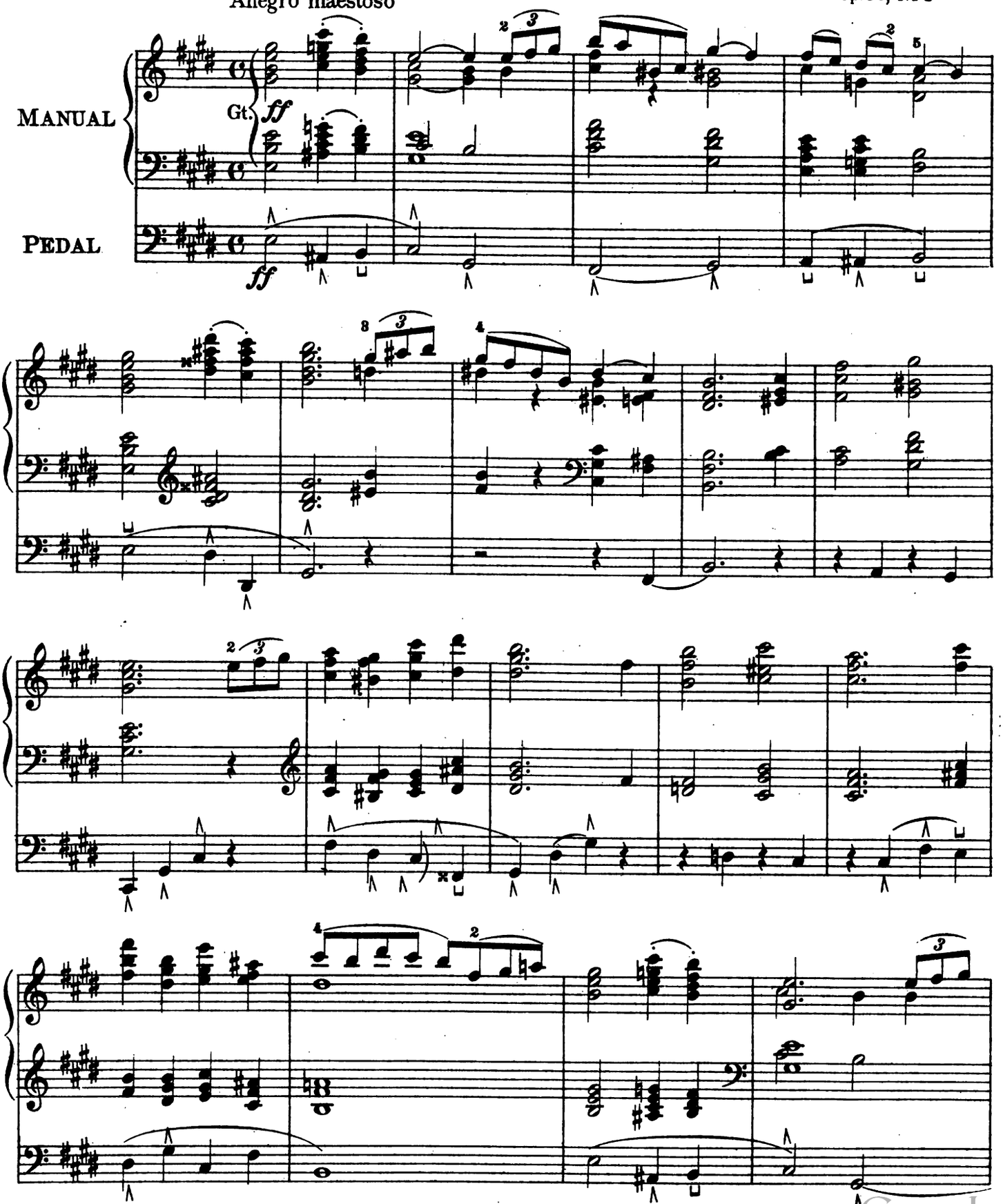
Prepare { Swell: Full
Great: Full (Gt. to Sw.–Gt. to Ch.)
Choir: 8′ and 4′
Pedal: 16′ and 8′ (Gt. to Ped.–Ch. to Ped.)

MARCHE TRIOMPHALE

Edited by WILLIAM C. CARL

JOSEPH CALLAERTS
Op. 30, № 3

Allegro maestoso



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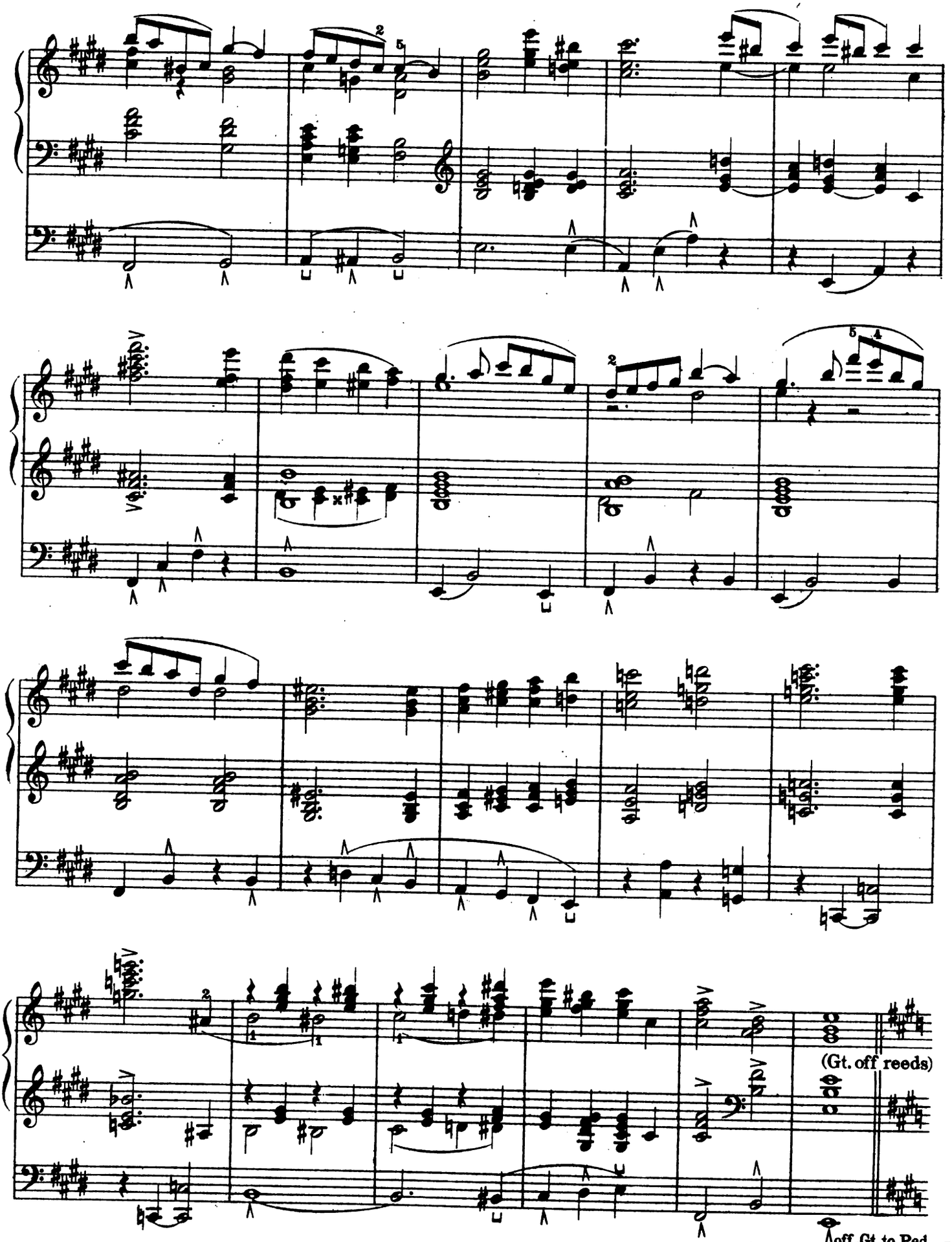

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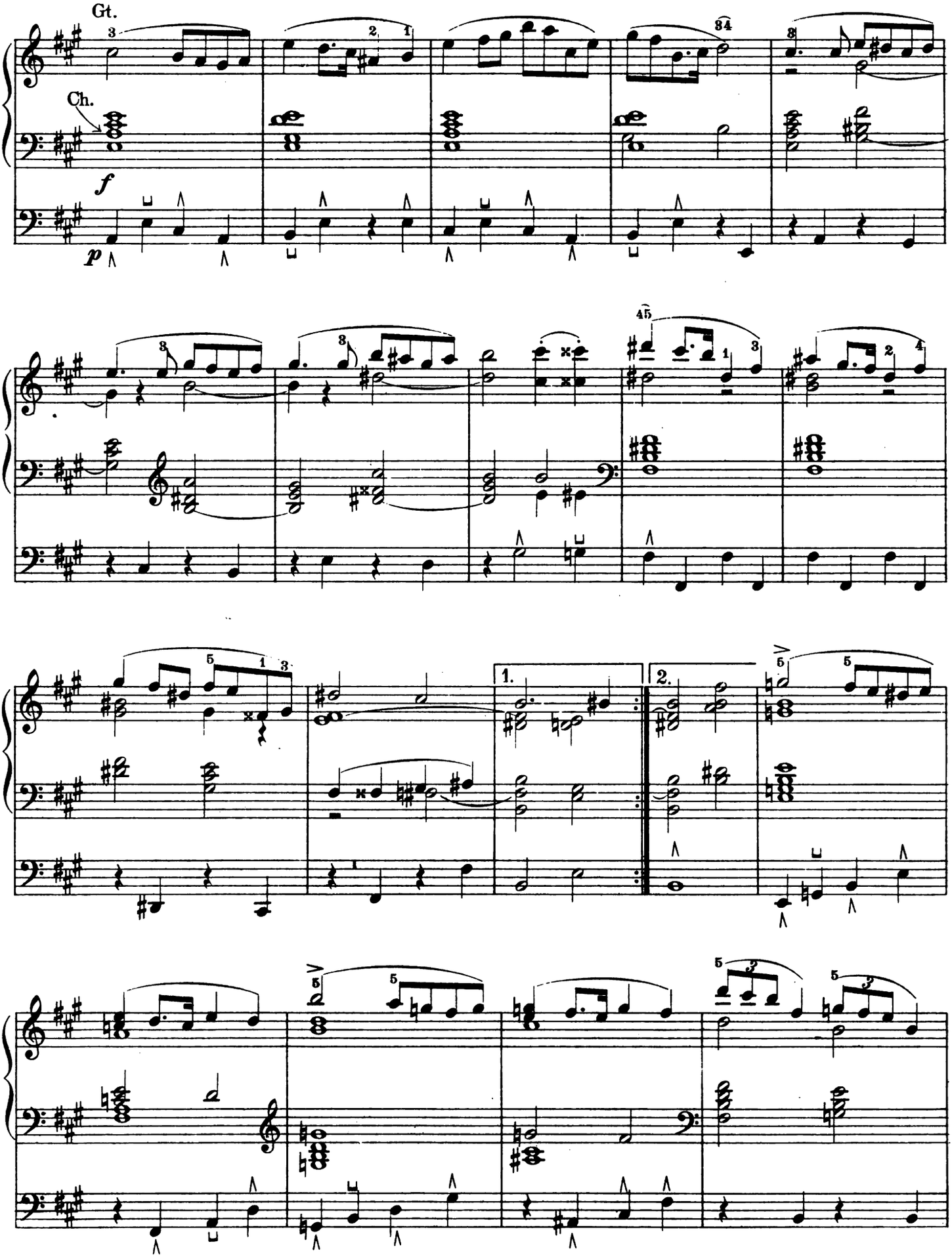
4-55-62223-6



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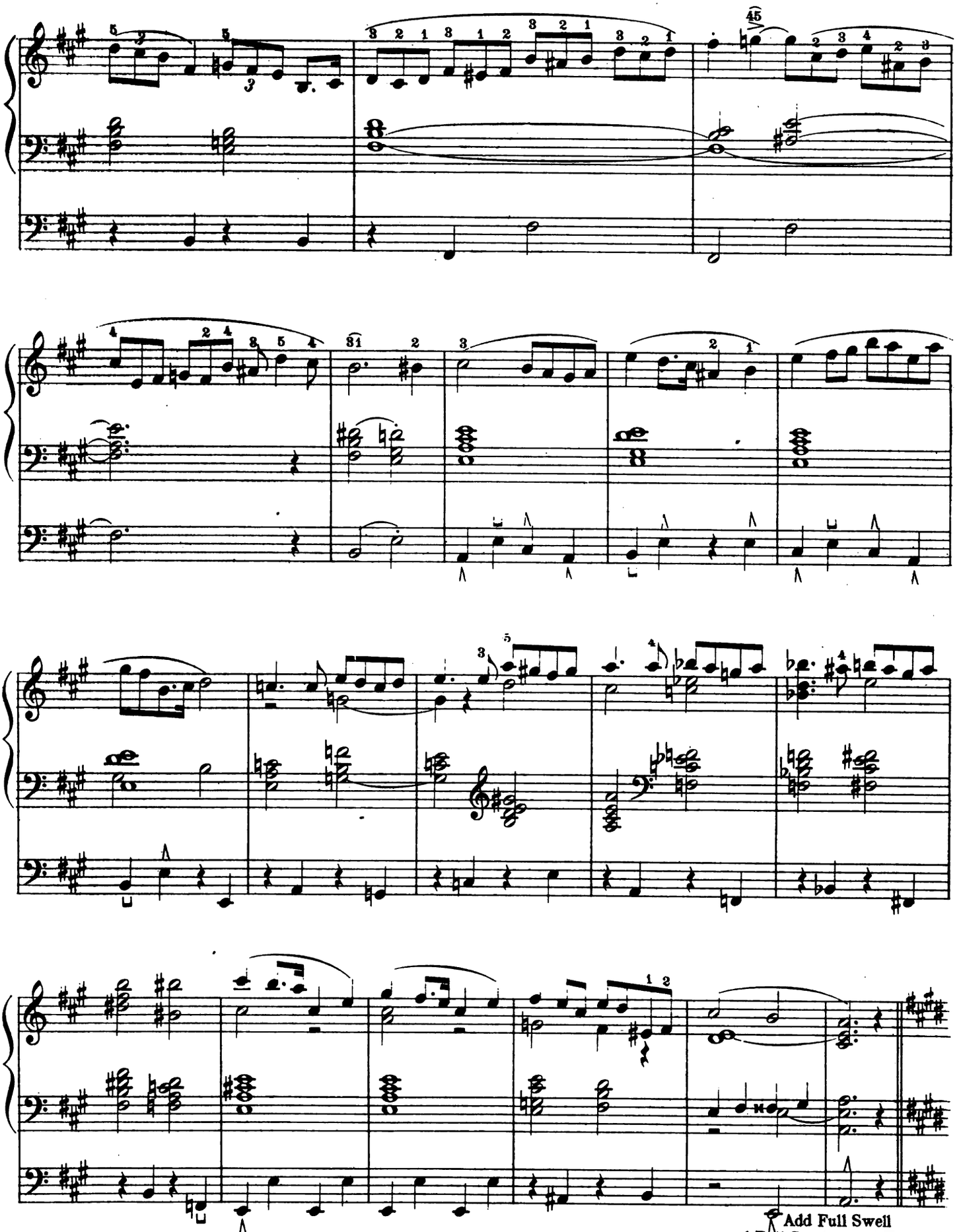

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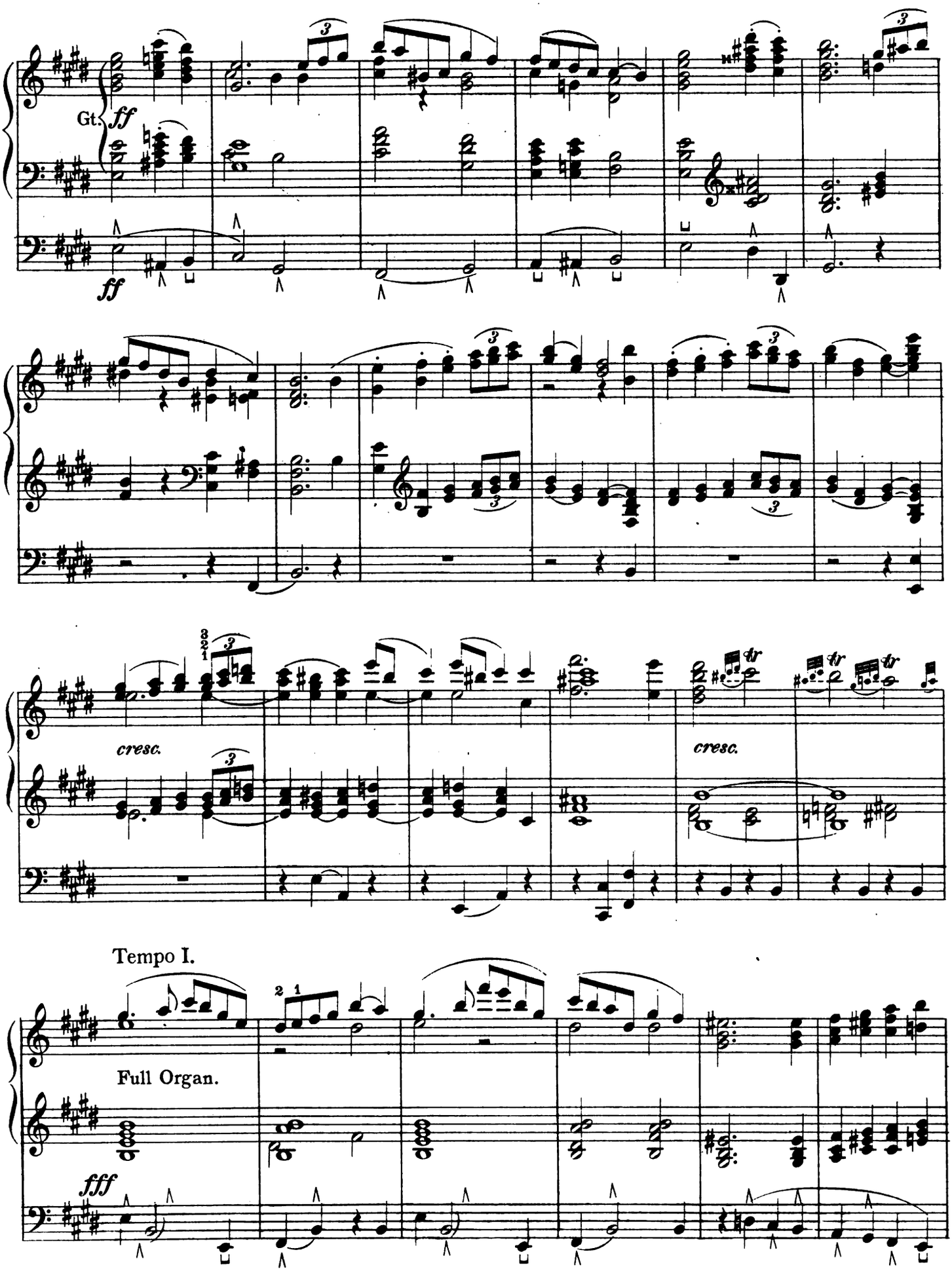

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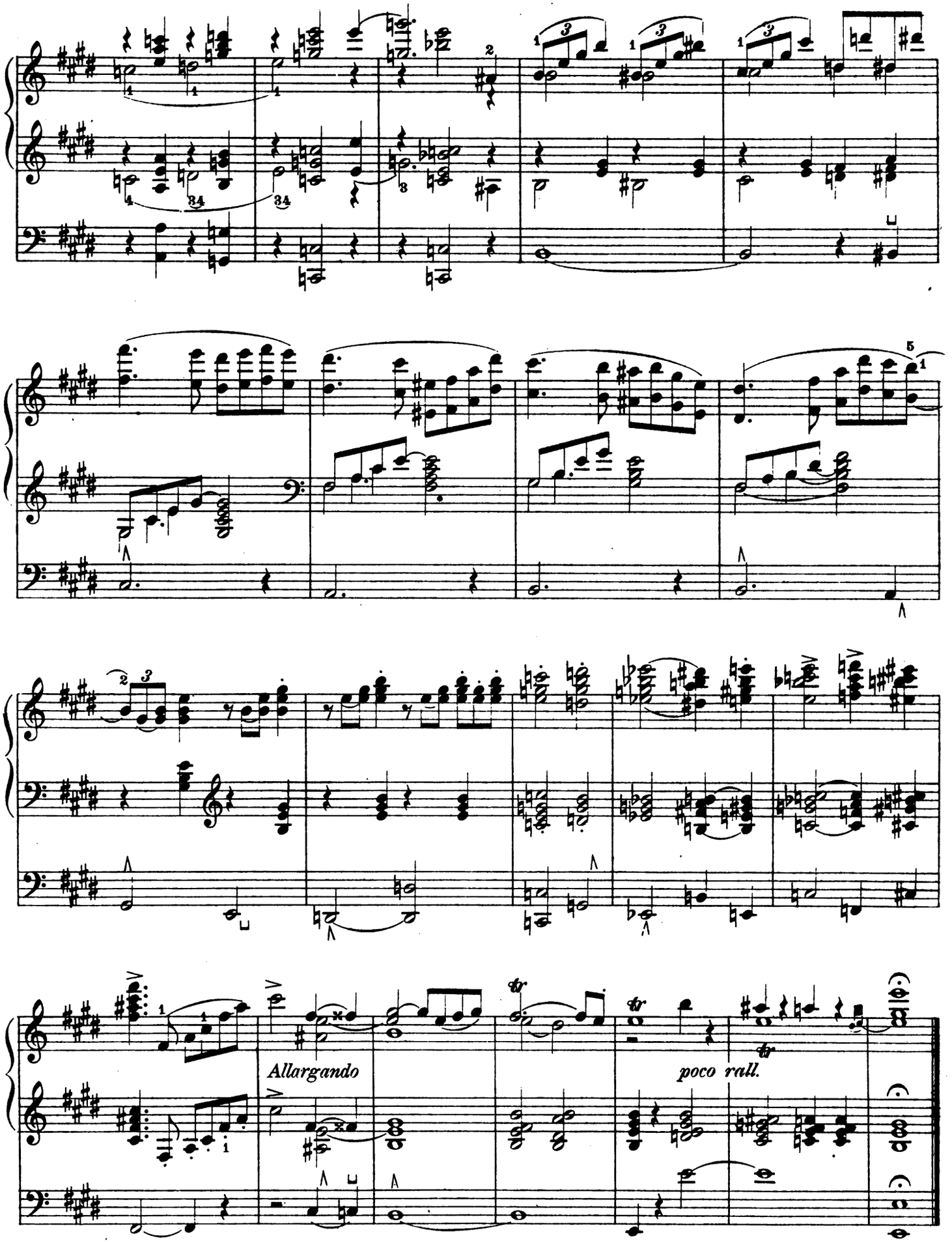

4-55-62222-6
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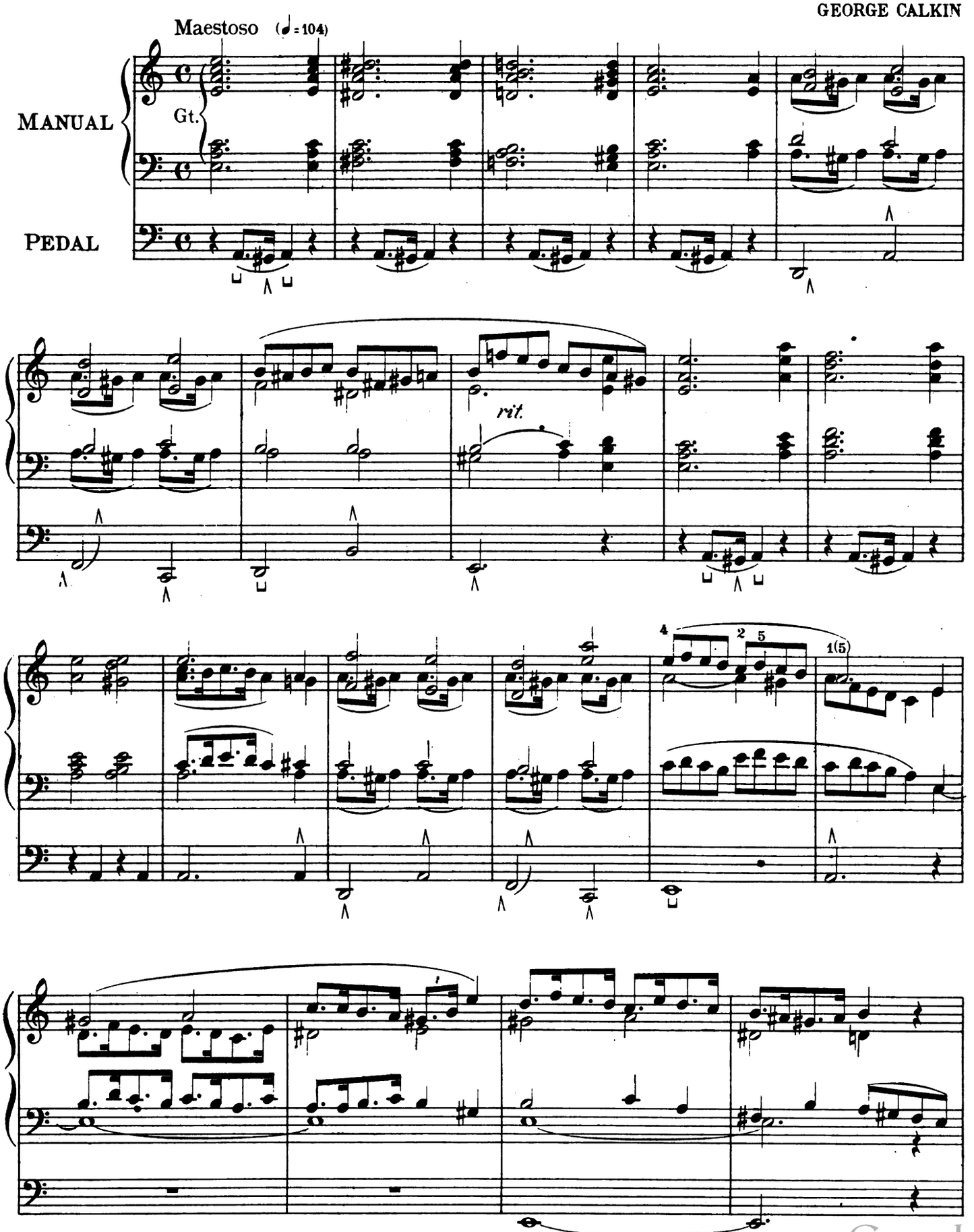
Prepare { Swell: Full
Great: 16′, 8′, 4′, with reeds (Gt. to Sw.)
Pedal: 16′, 8′ (Ped. to Gt.)

POSTLUDE in A Minor

Edited by WILLIAM C. CARL

GEORGE CALKIN



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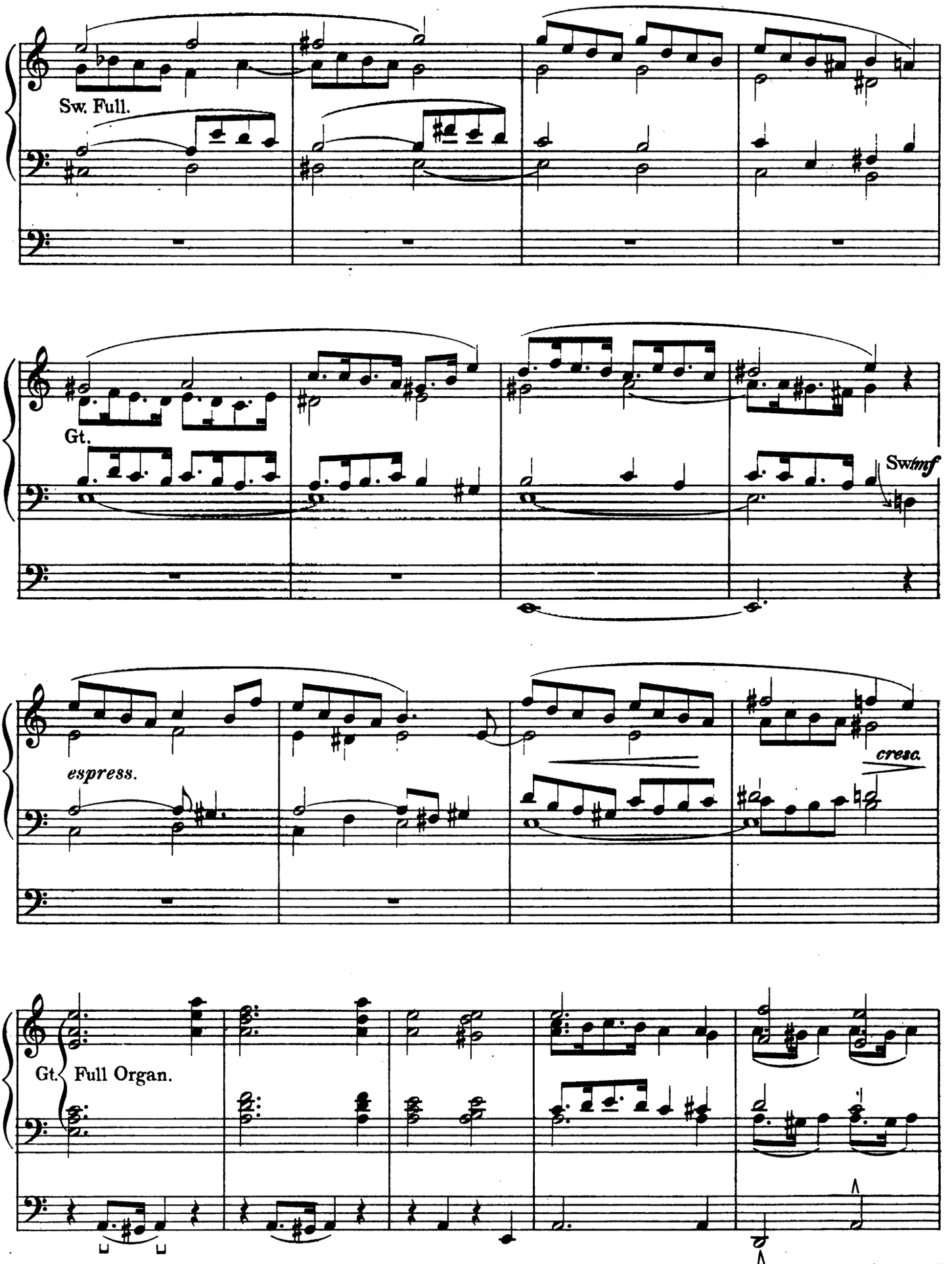

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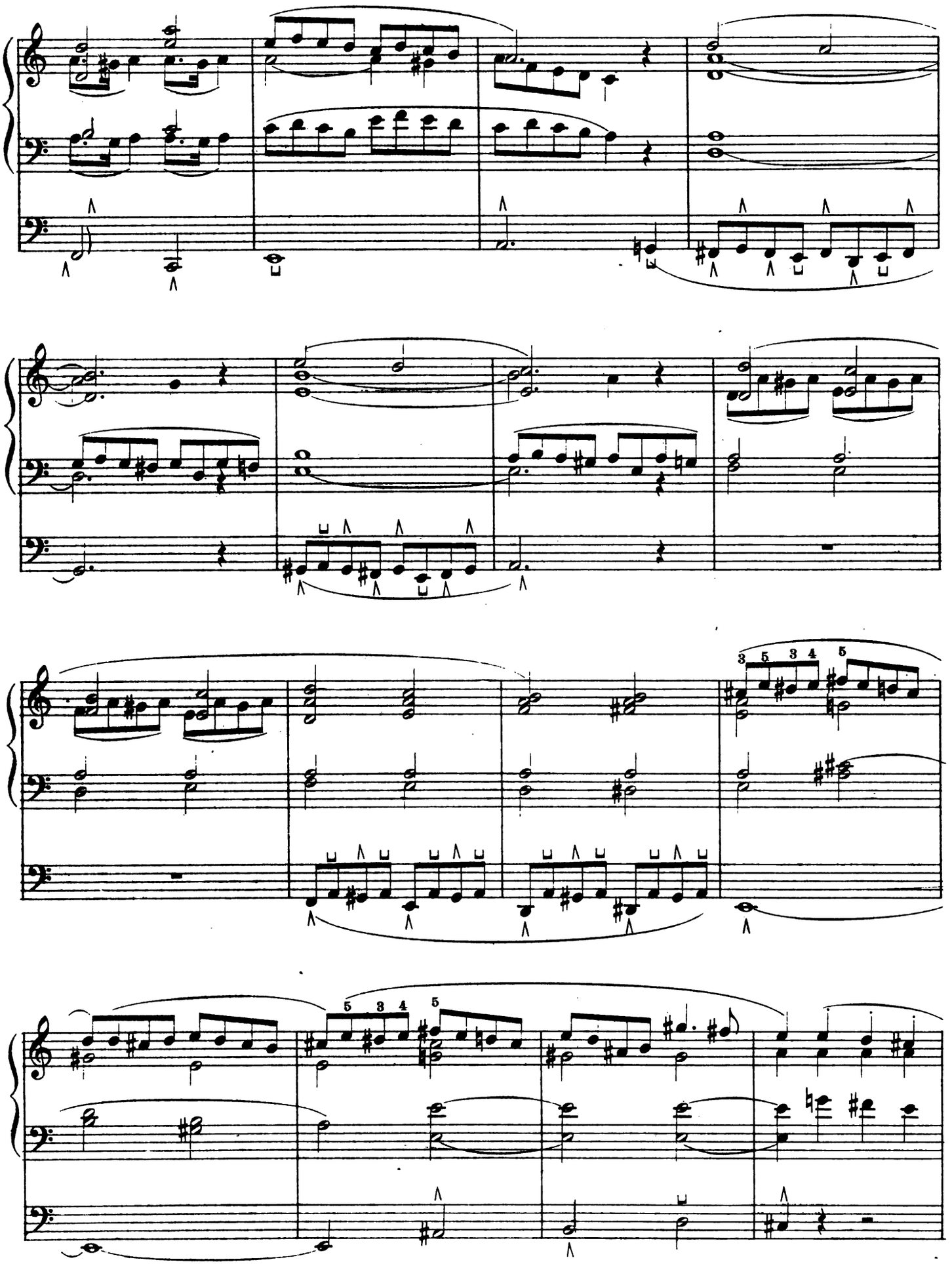

4-55-62228-5
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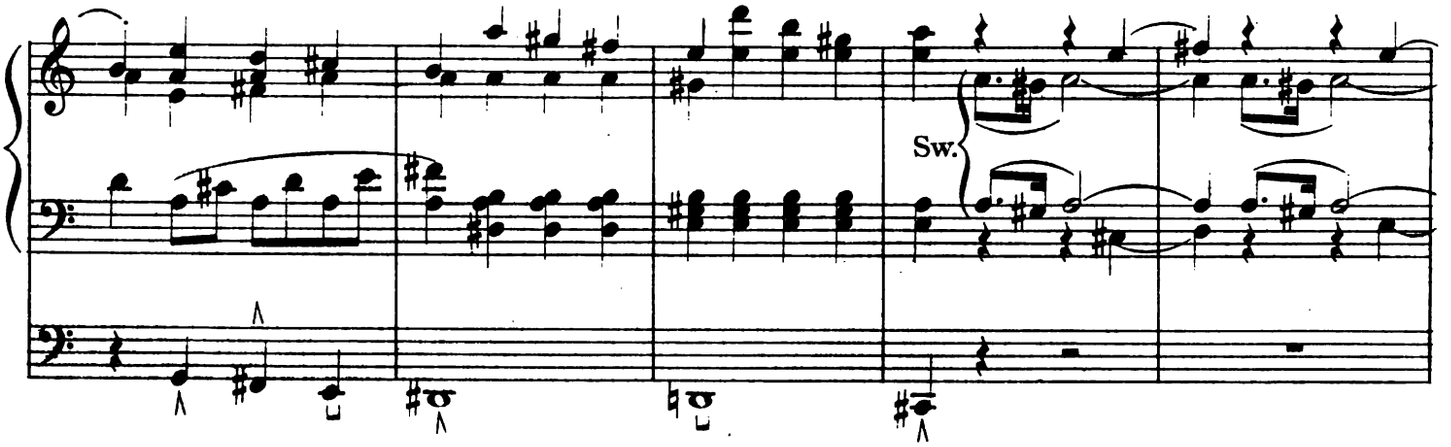

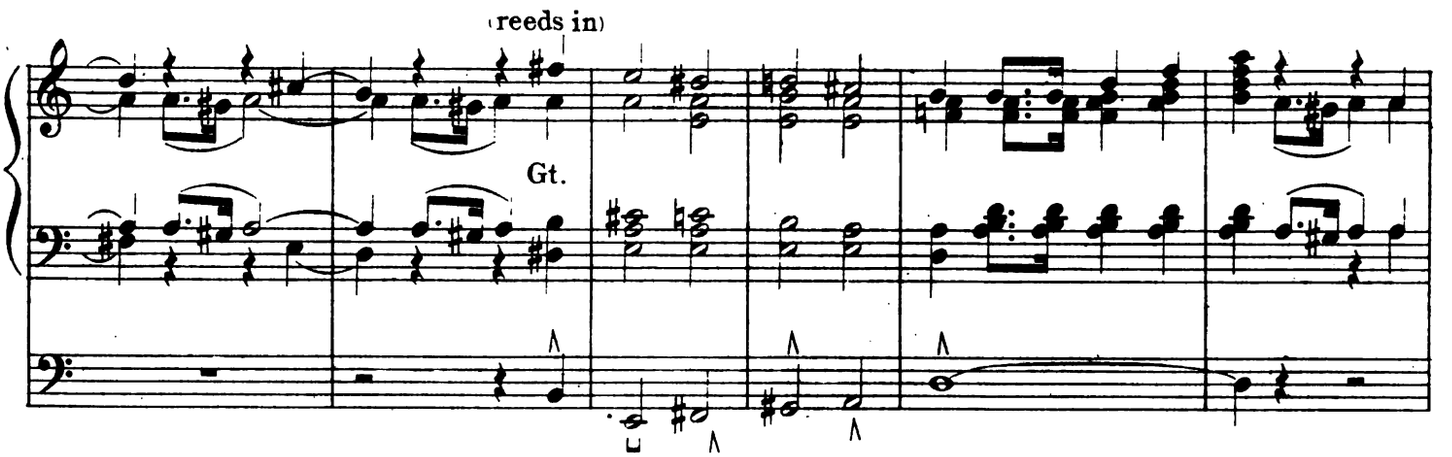

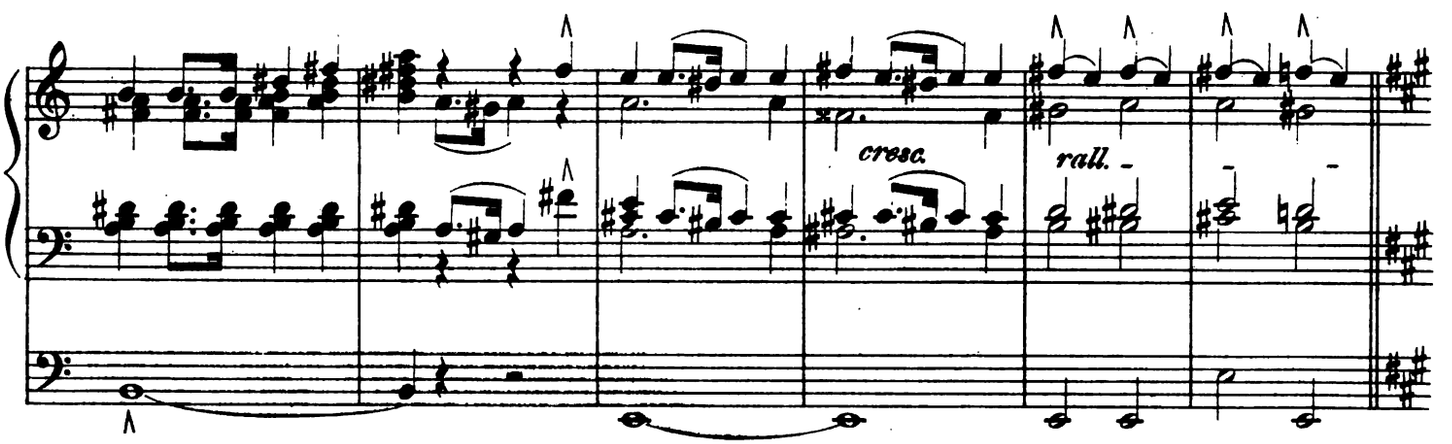

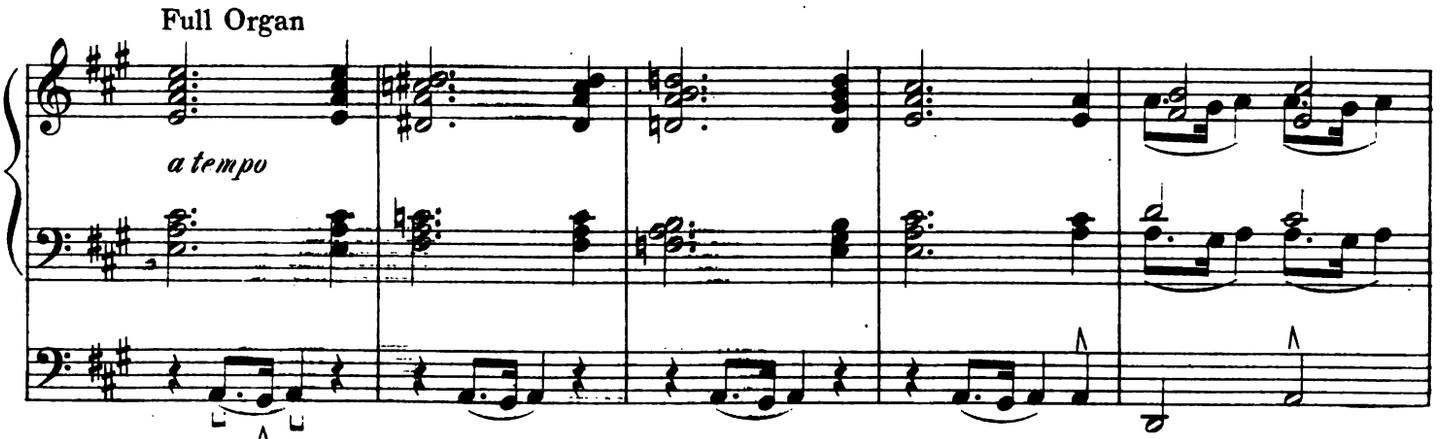

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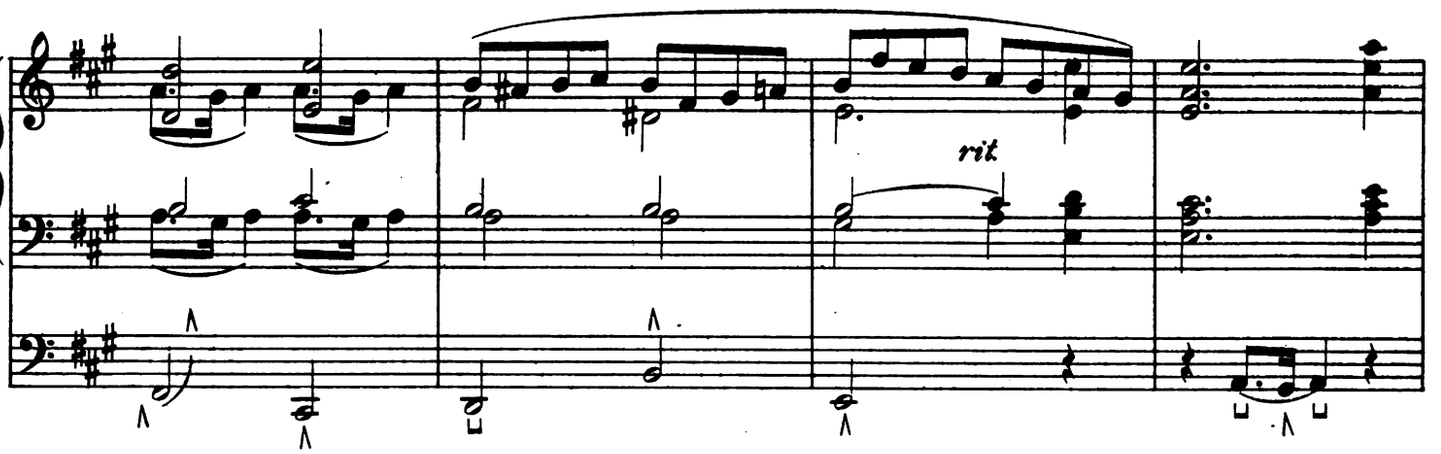

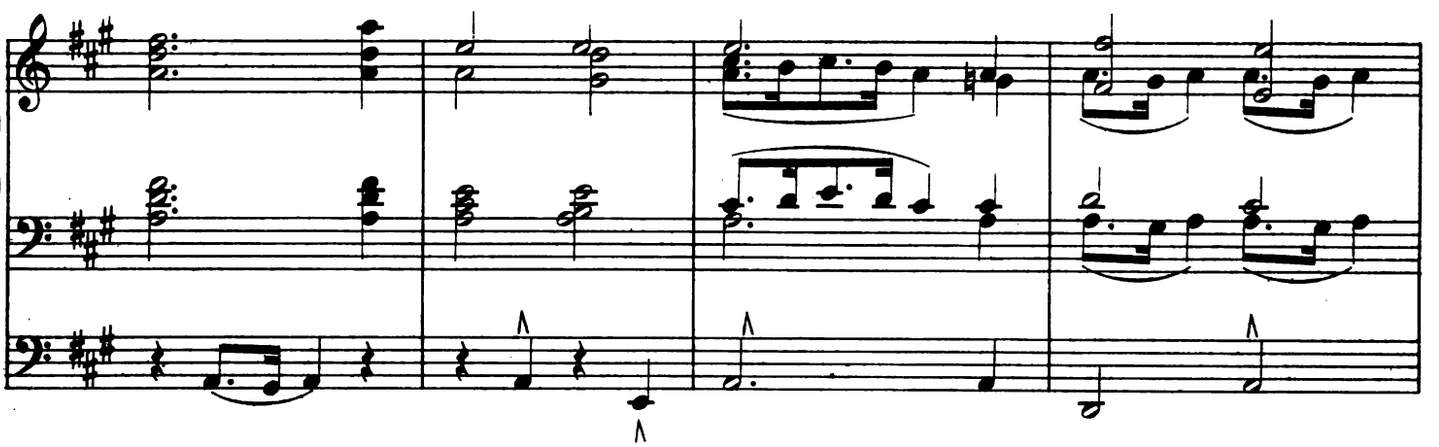

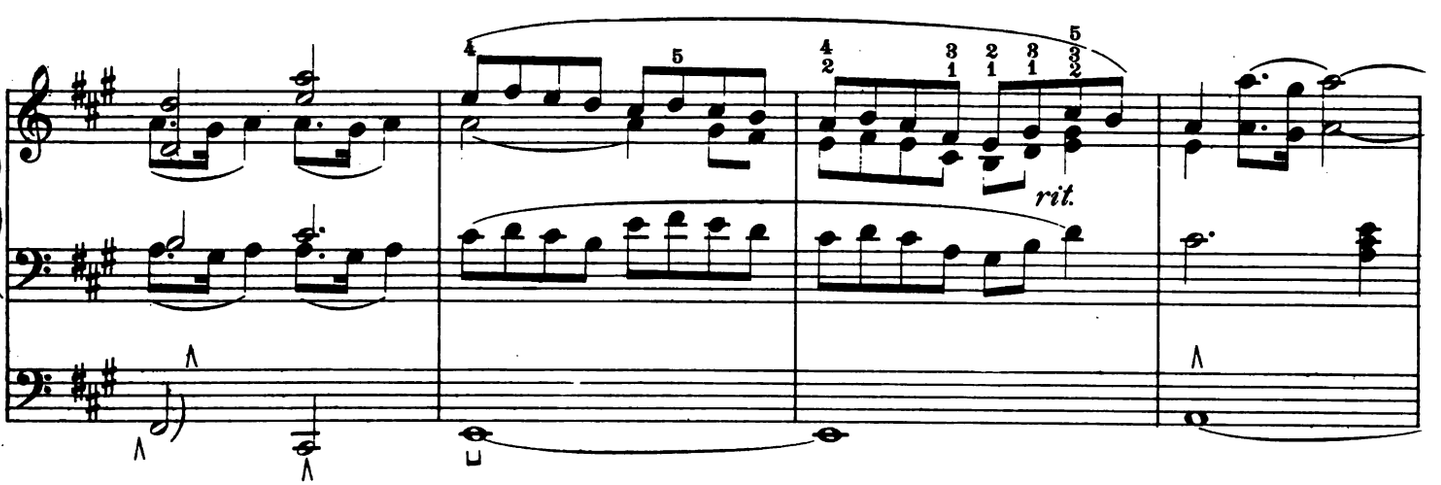

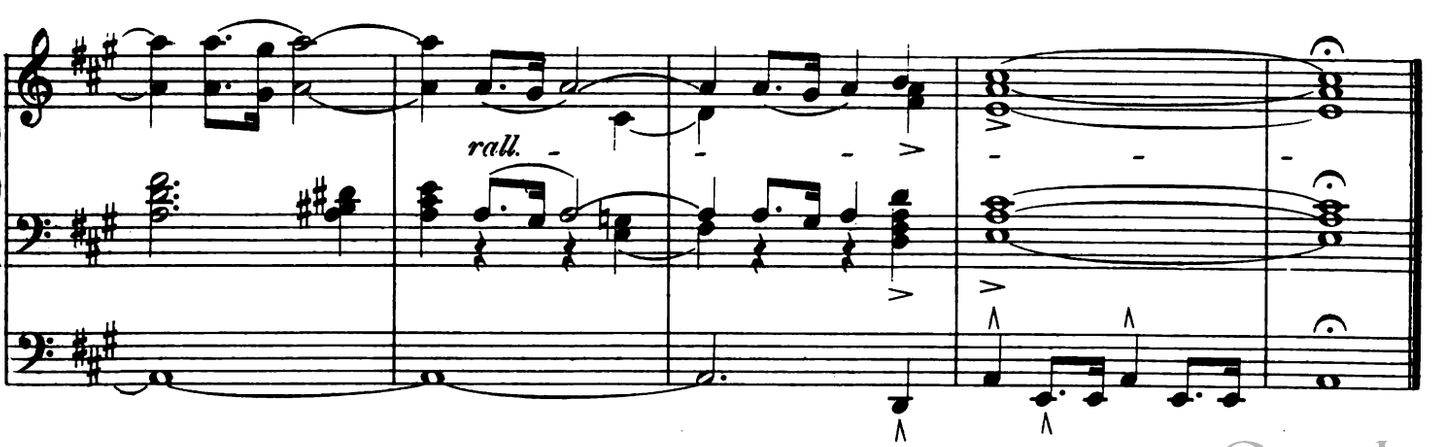

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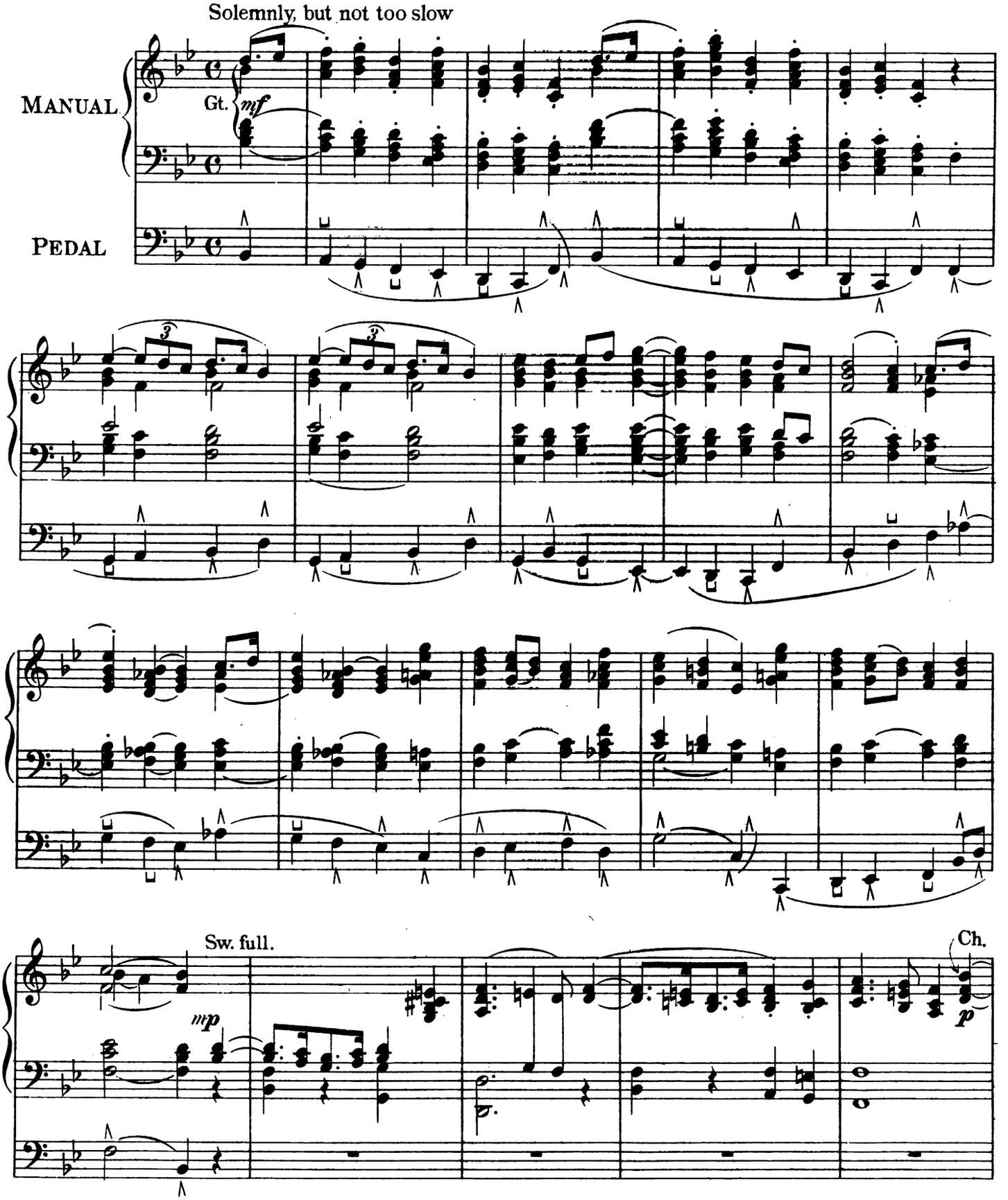
Prepare { Swell: Full
Great: 16', 8' and 4' (Gt. to Sw.)
Choir: 8' and 4'
Pedal: 16' and 8' (Ped. to Gt.)

MARCH in B flat

Edited by WILLIAM C. CARL

EDMONDSTOUNE DUNCAN, Op. 42, No 3.

Solemnly, but not too slow



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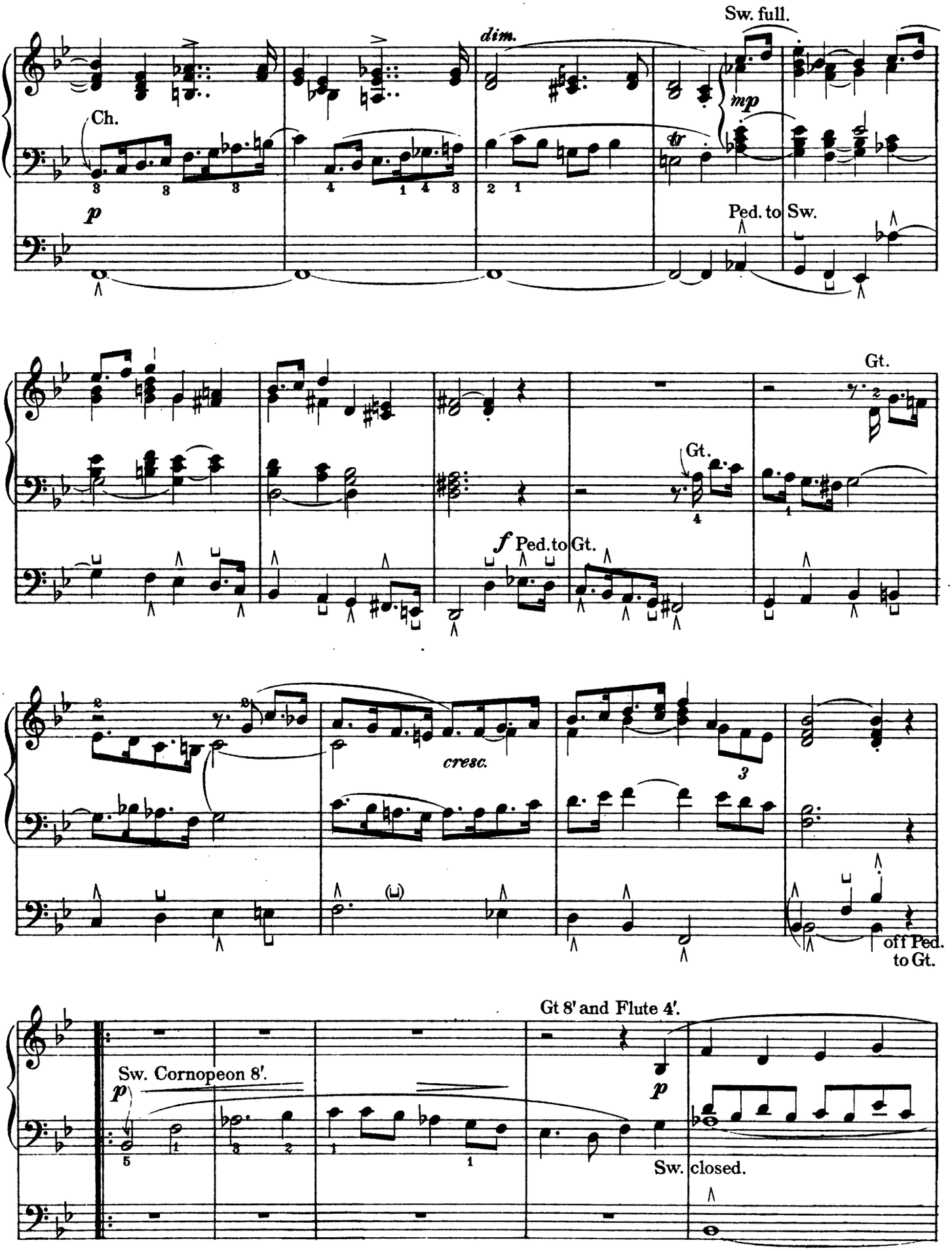

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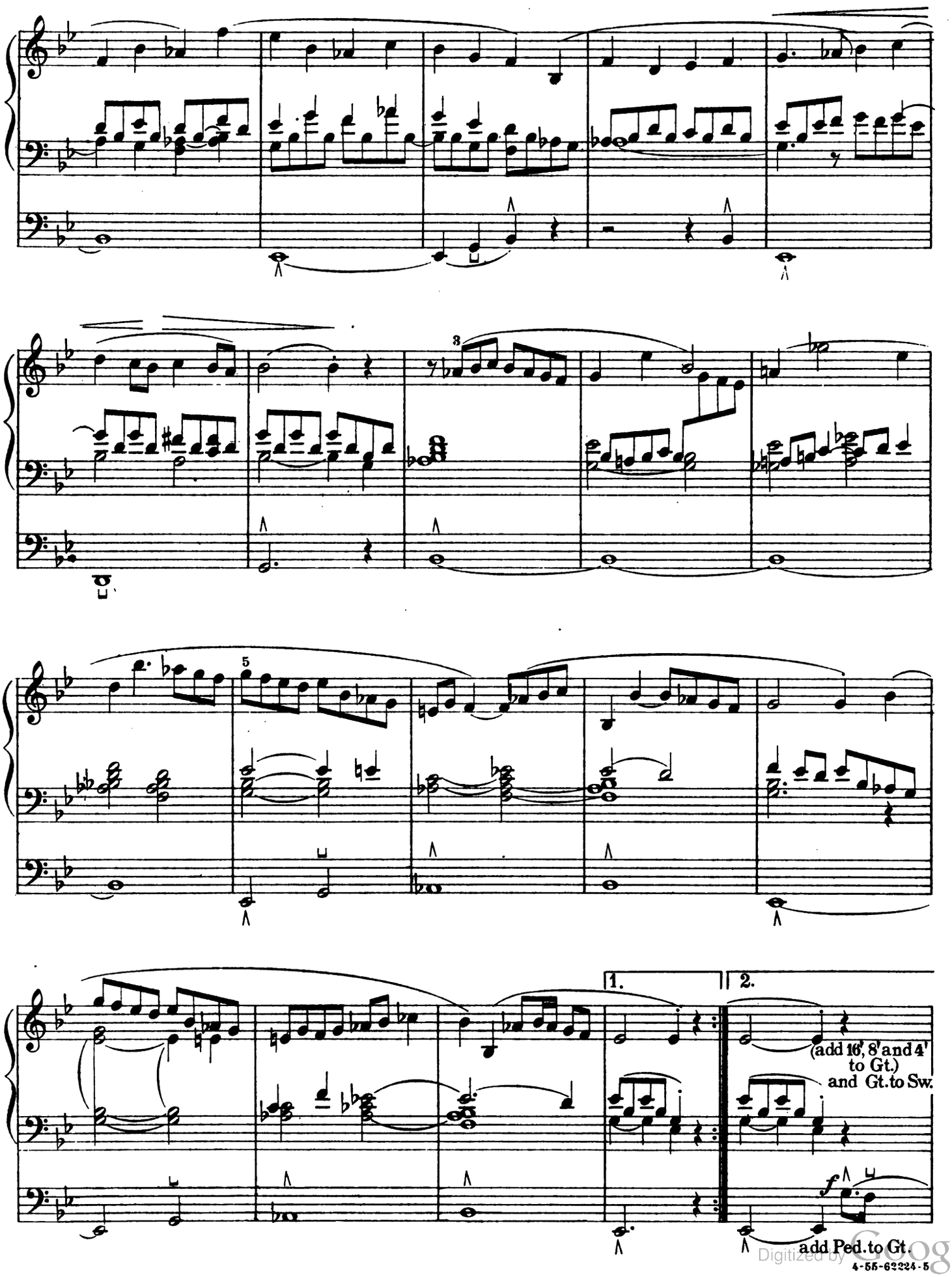

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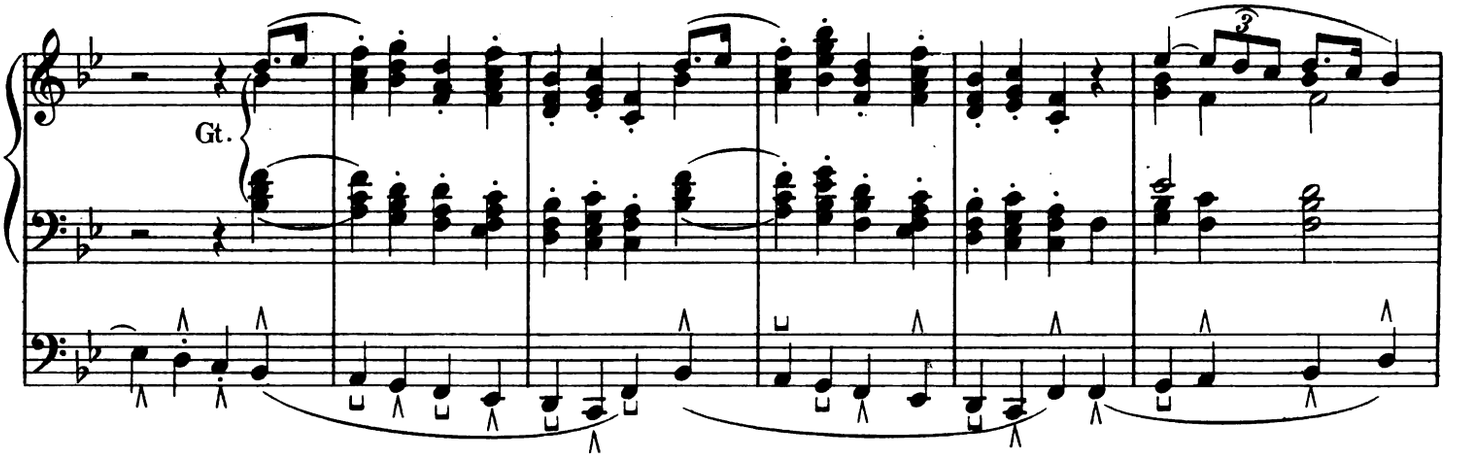

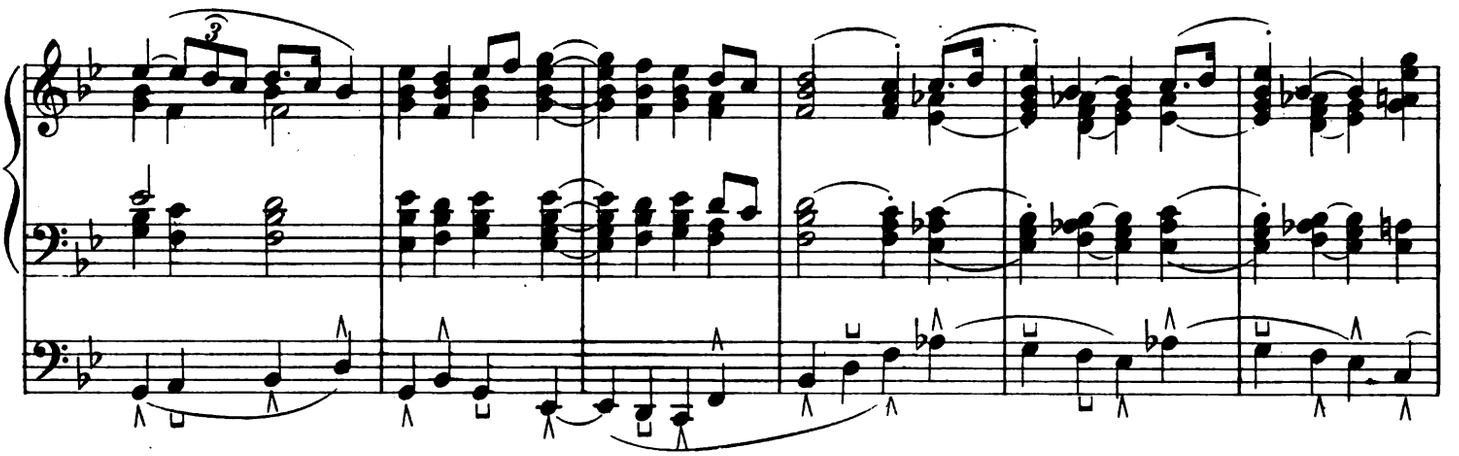

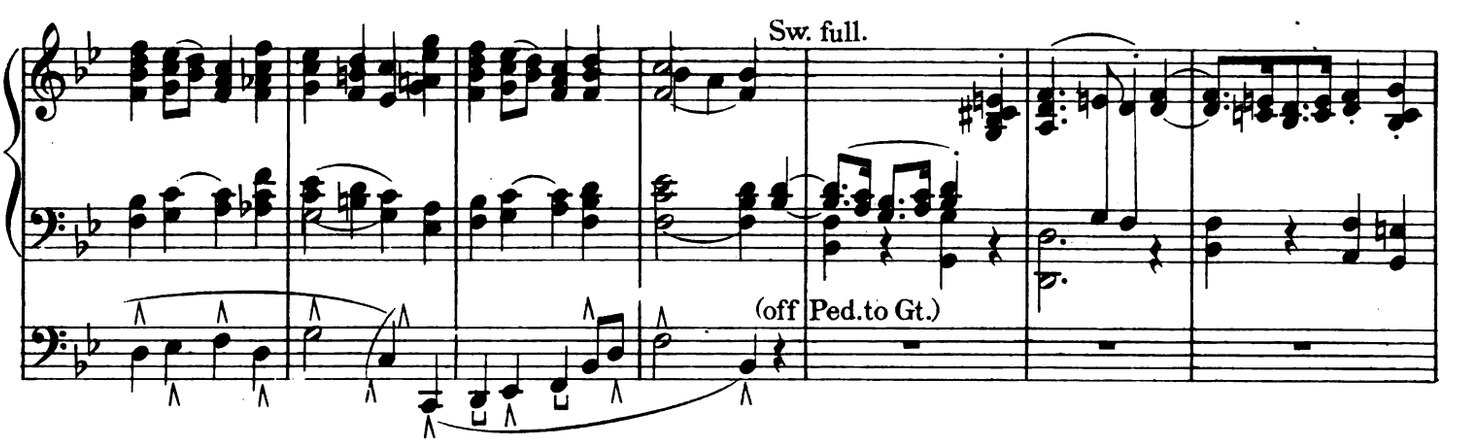

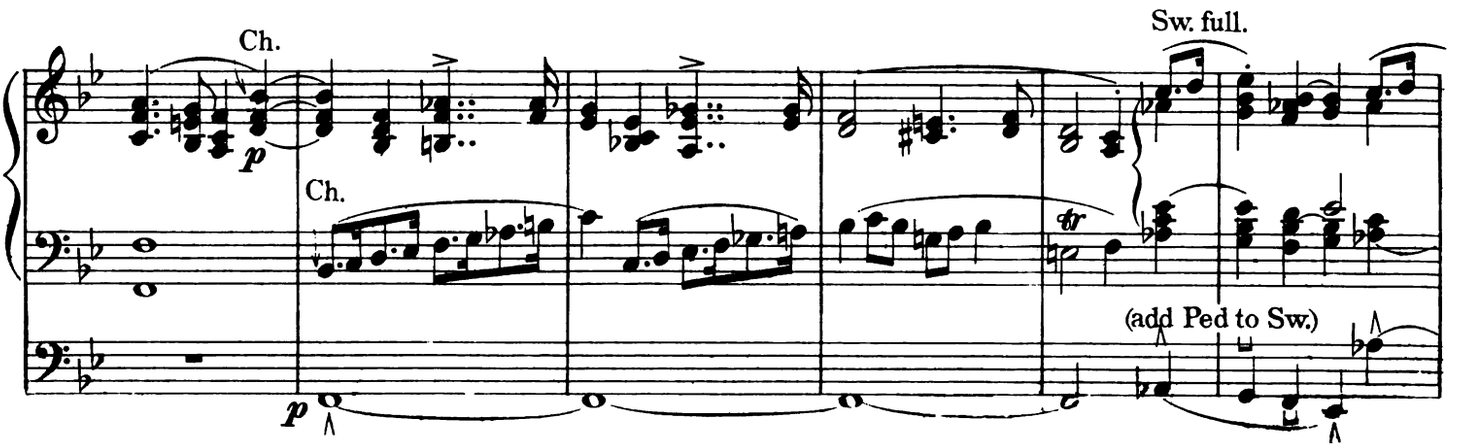

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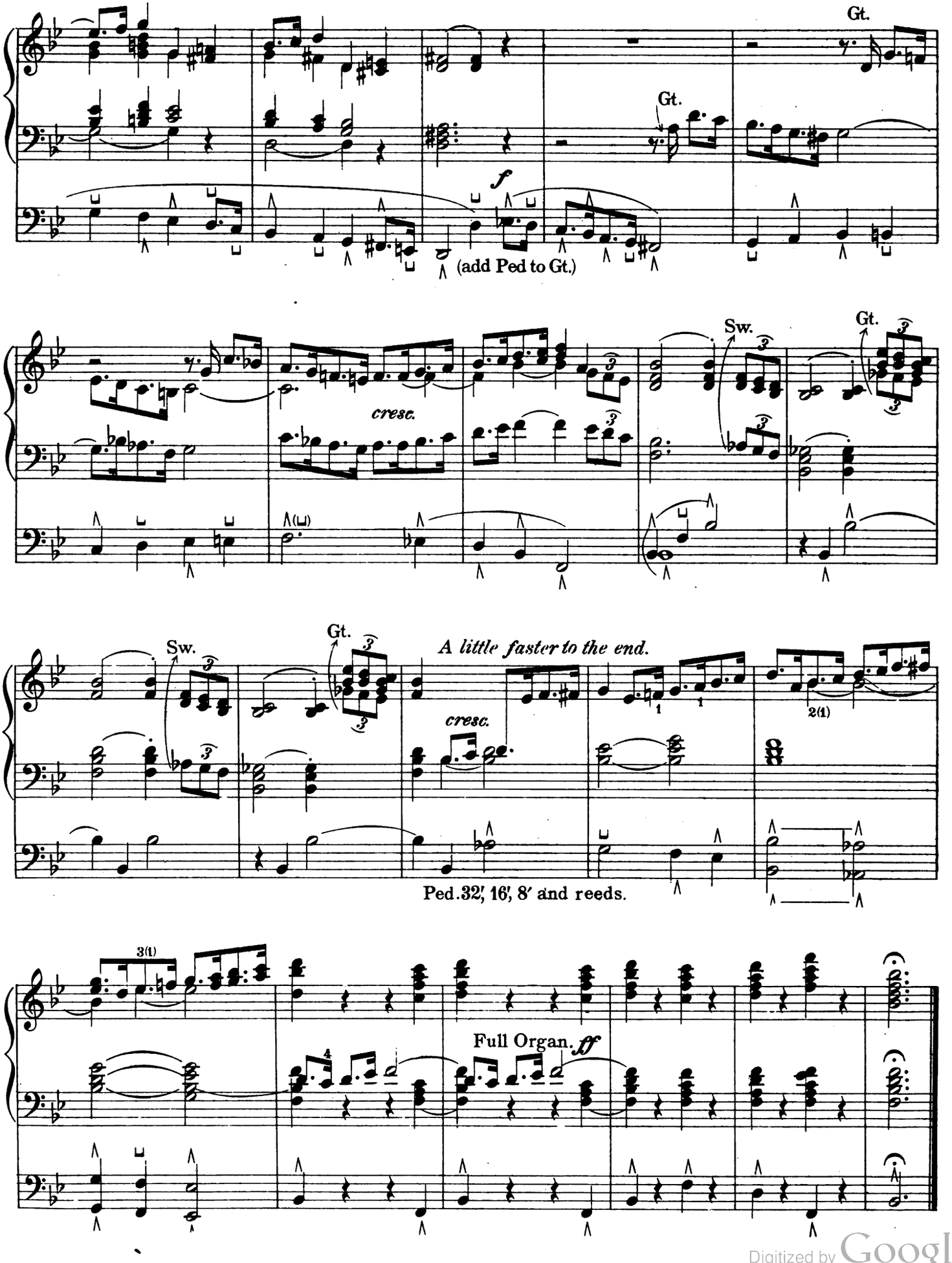

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Prepare { Swell: 16′, 8′, 4′, and 2′
Great: Full with reeds (Gt. to Sw.)
Pedal: 16′ and 8′ (Ped. to Gt.)

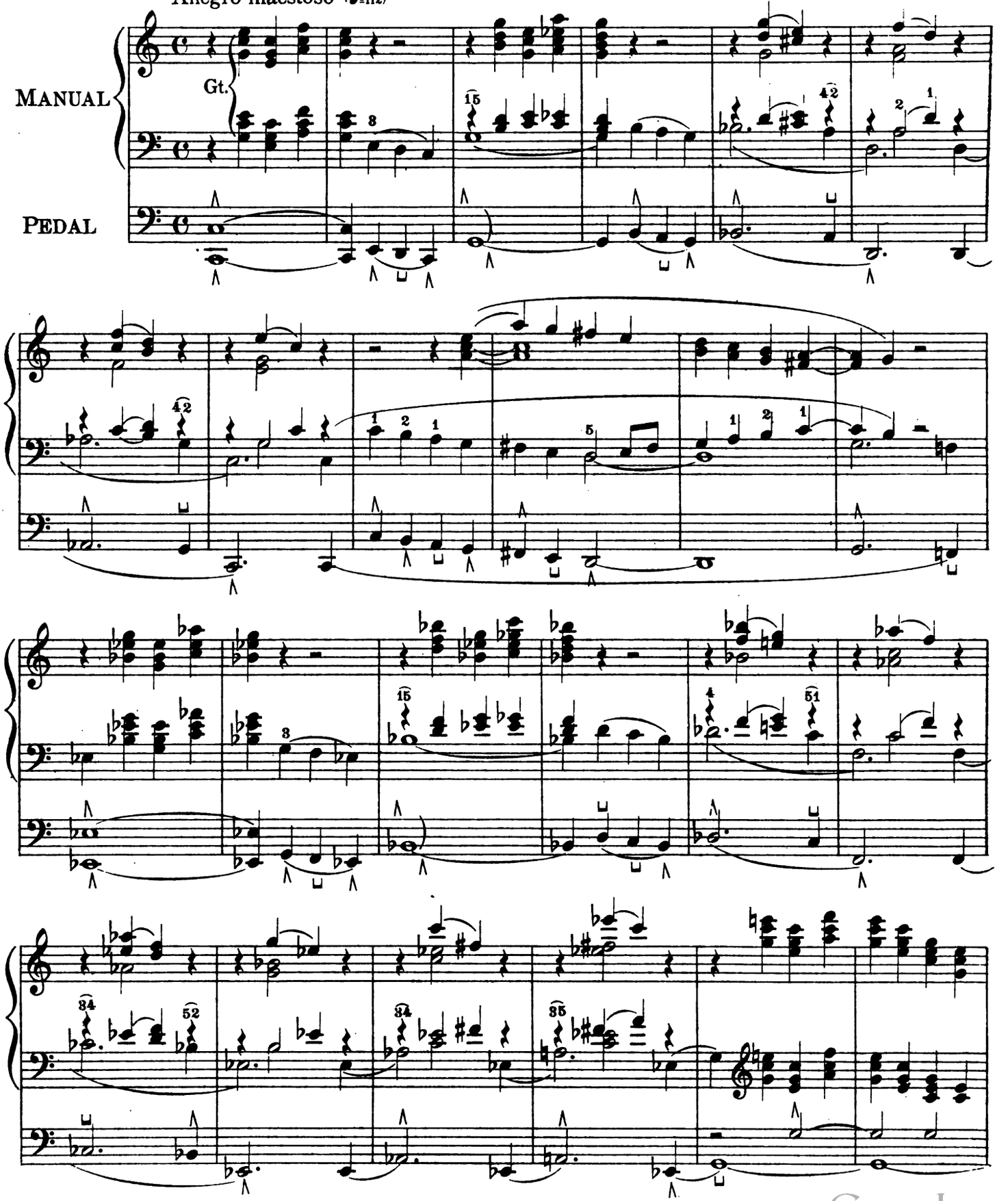
A son maitre M. F. Benoist

GRAND CHŒUR in C

Edited by WILLIAM C. CARL

CHARLES-ALEXIS CHAUVET

Allegro maestoso (♩=112)



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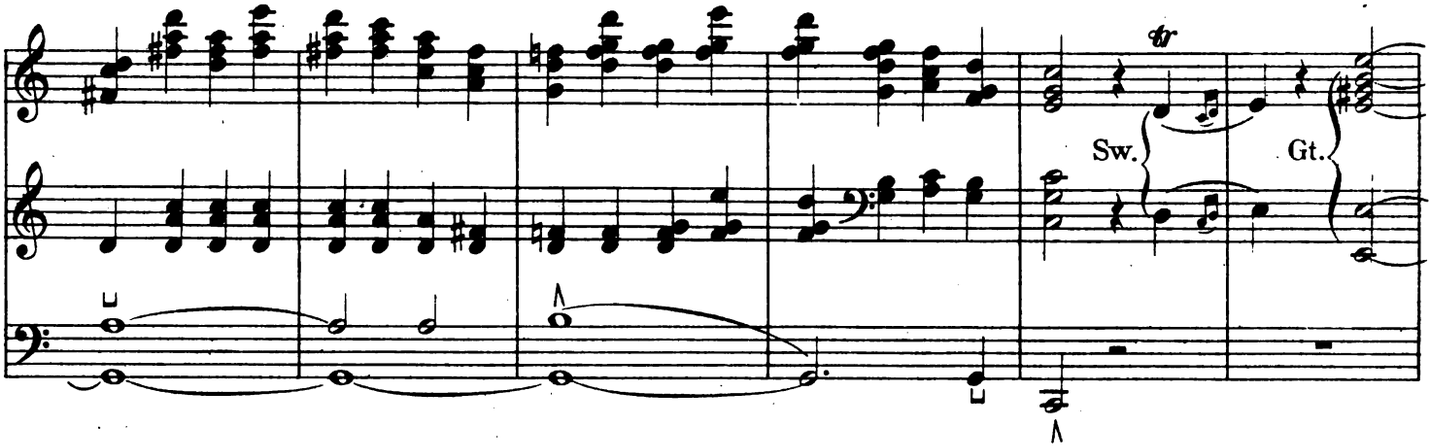

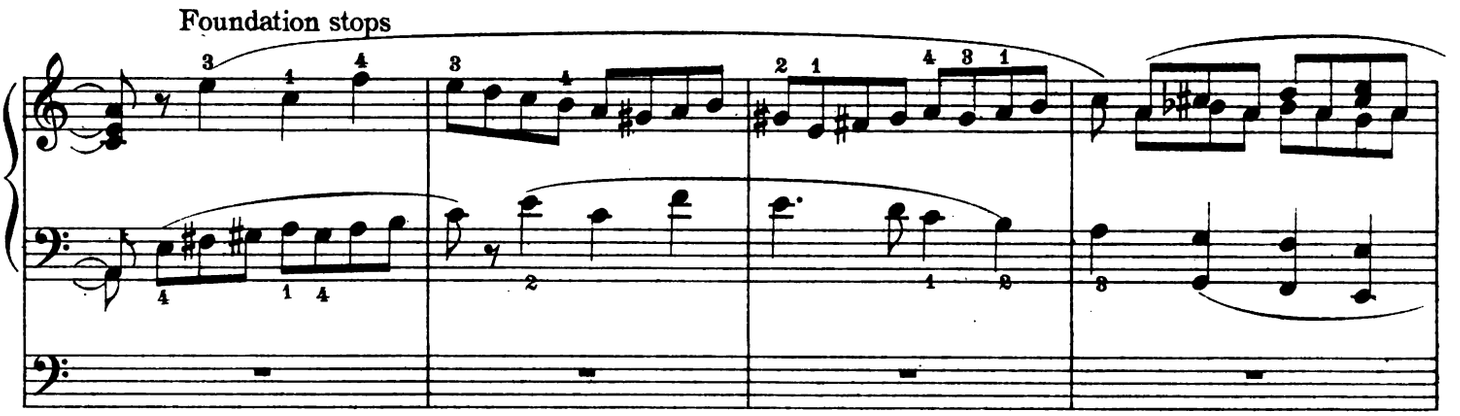

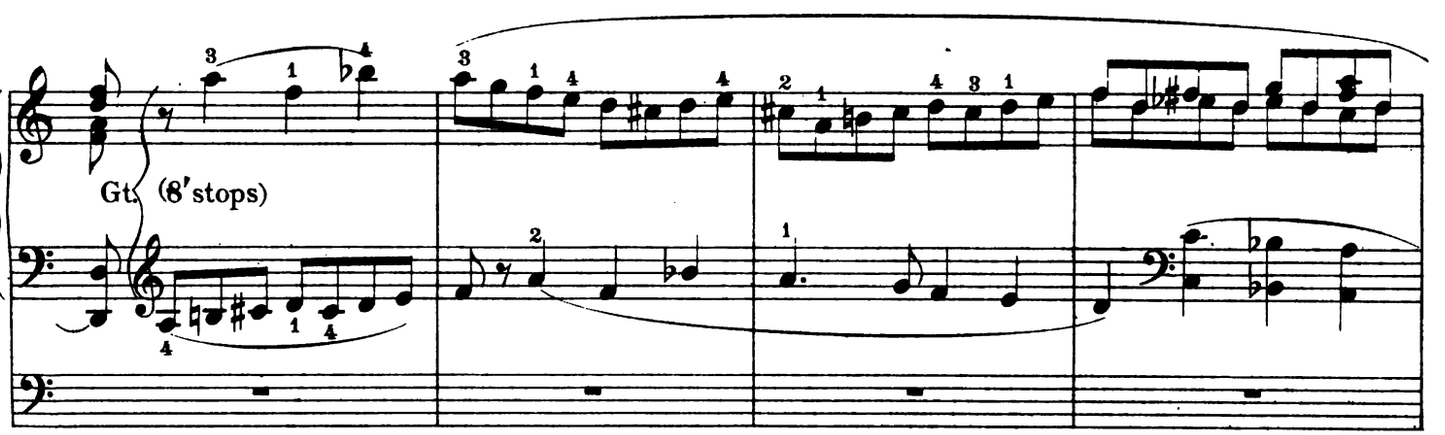

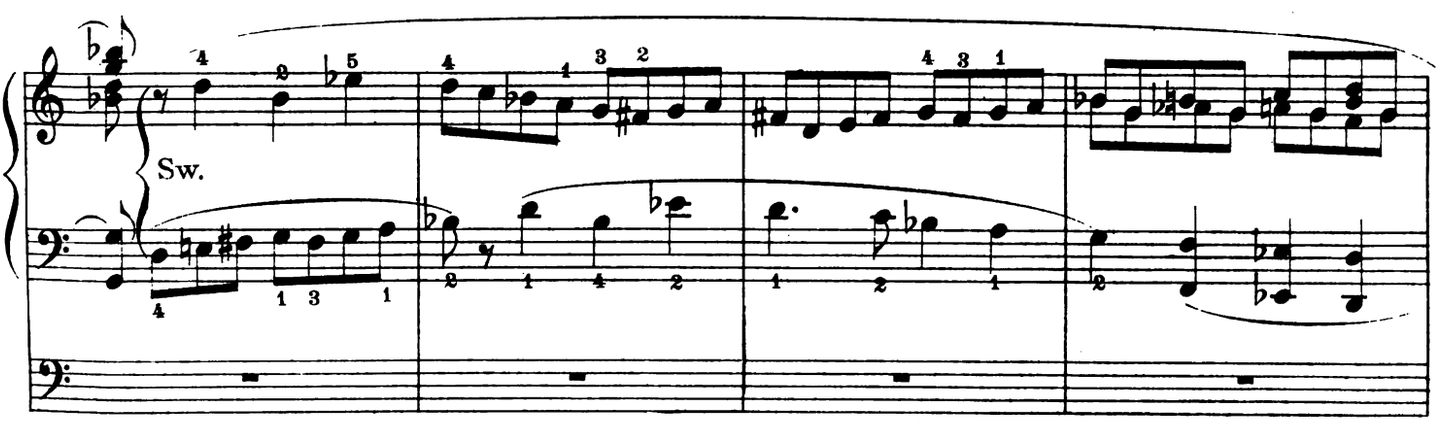

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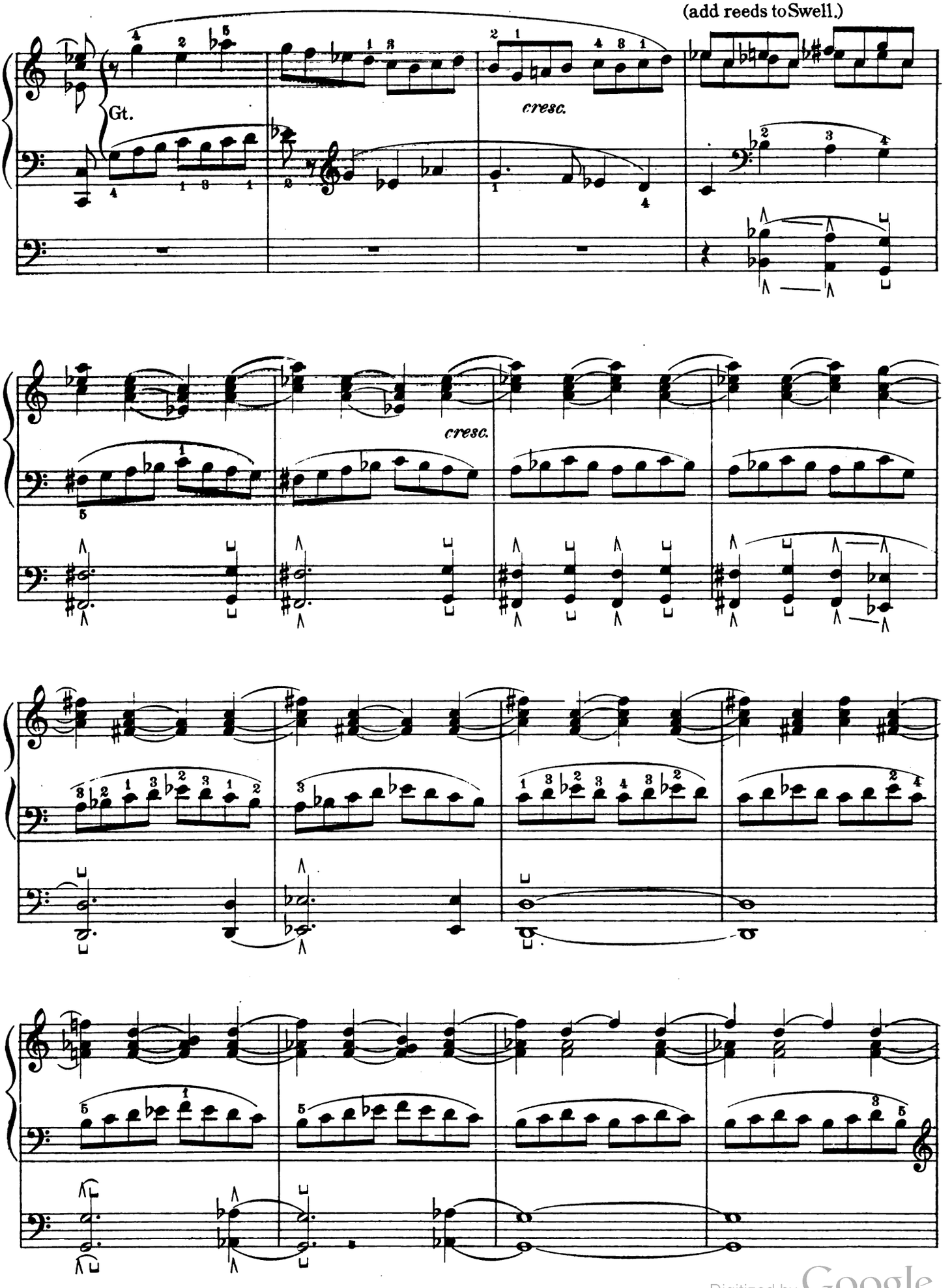

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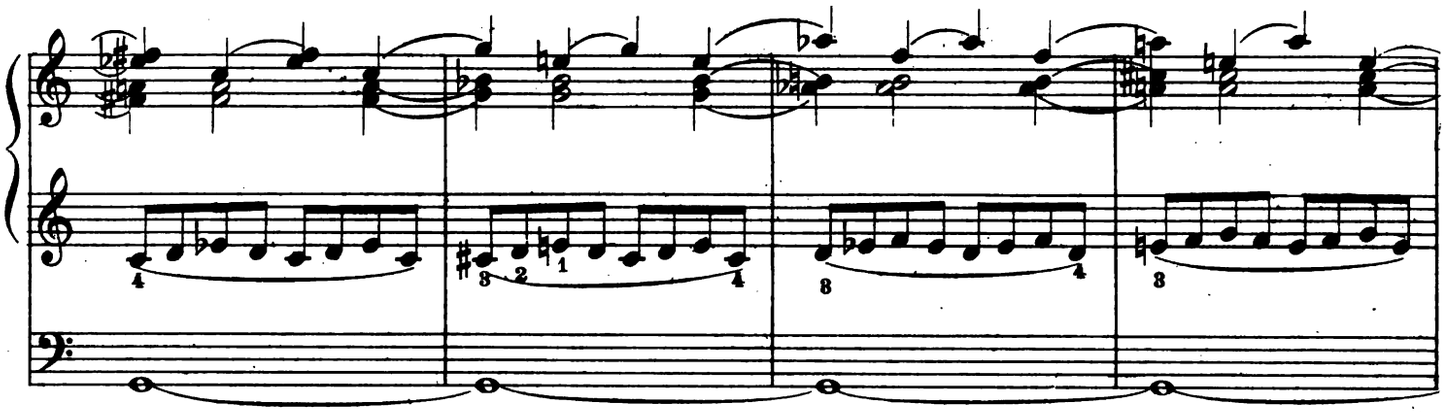

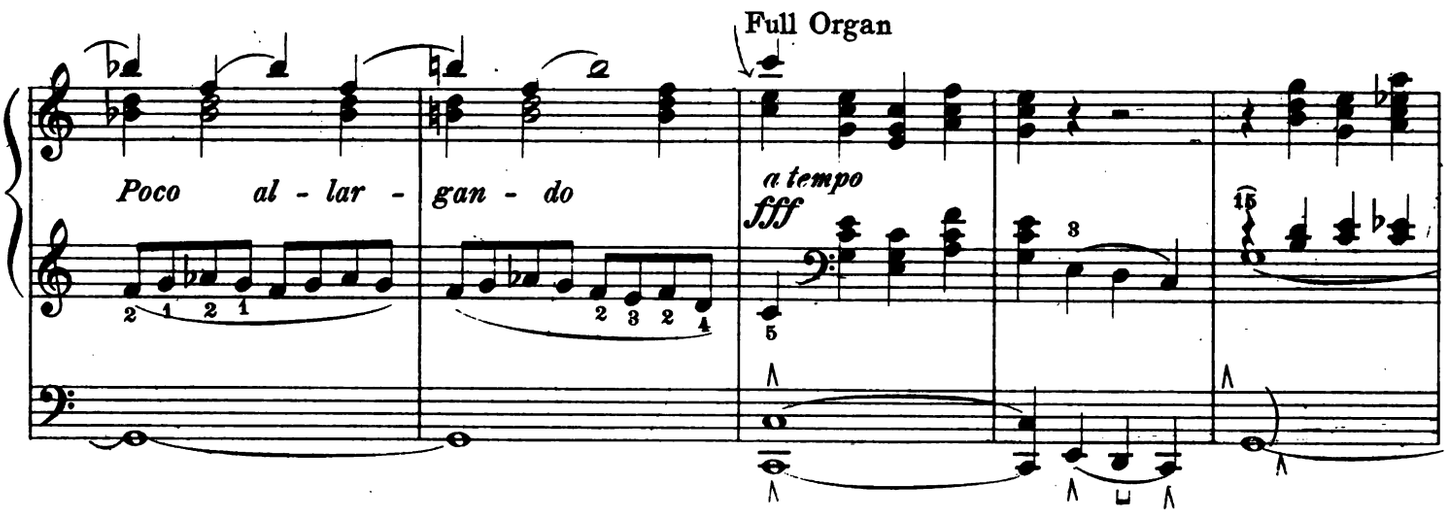

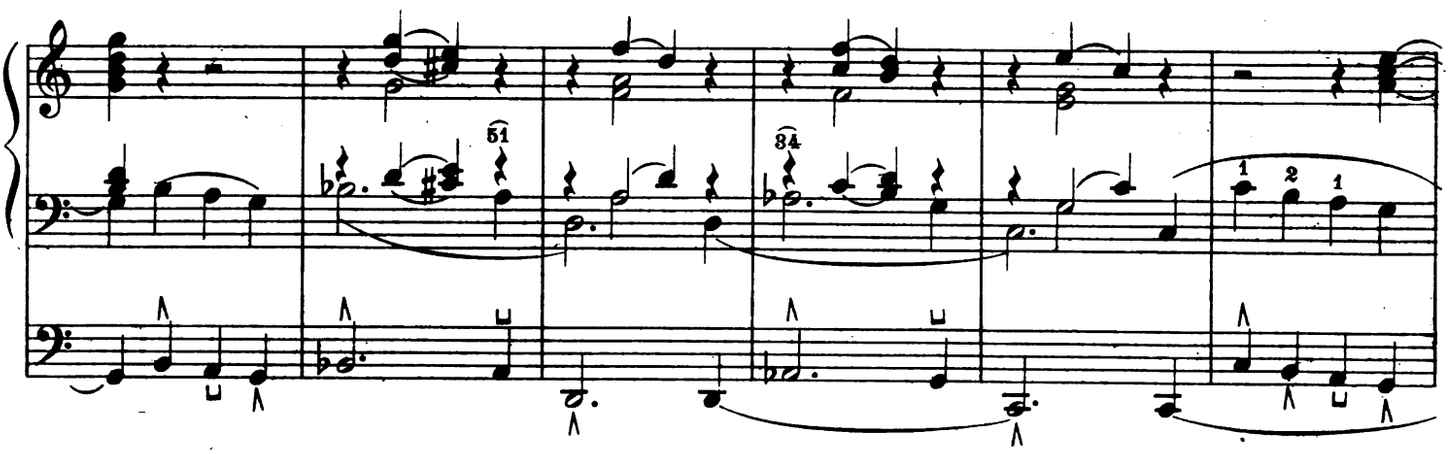

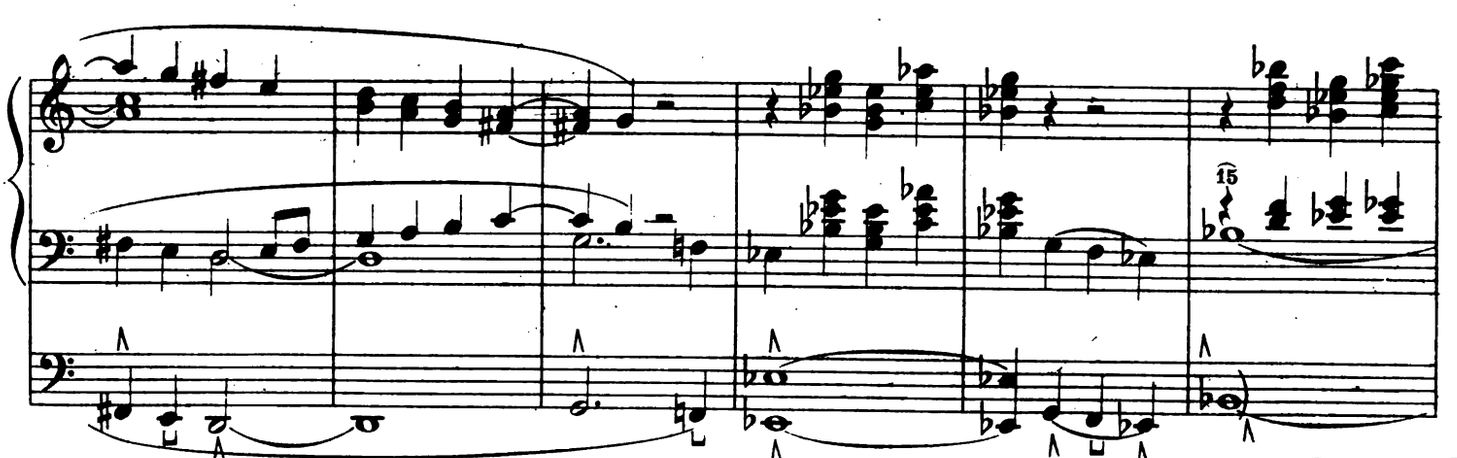

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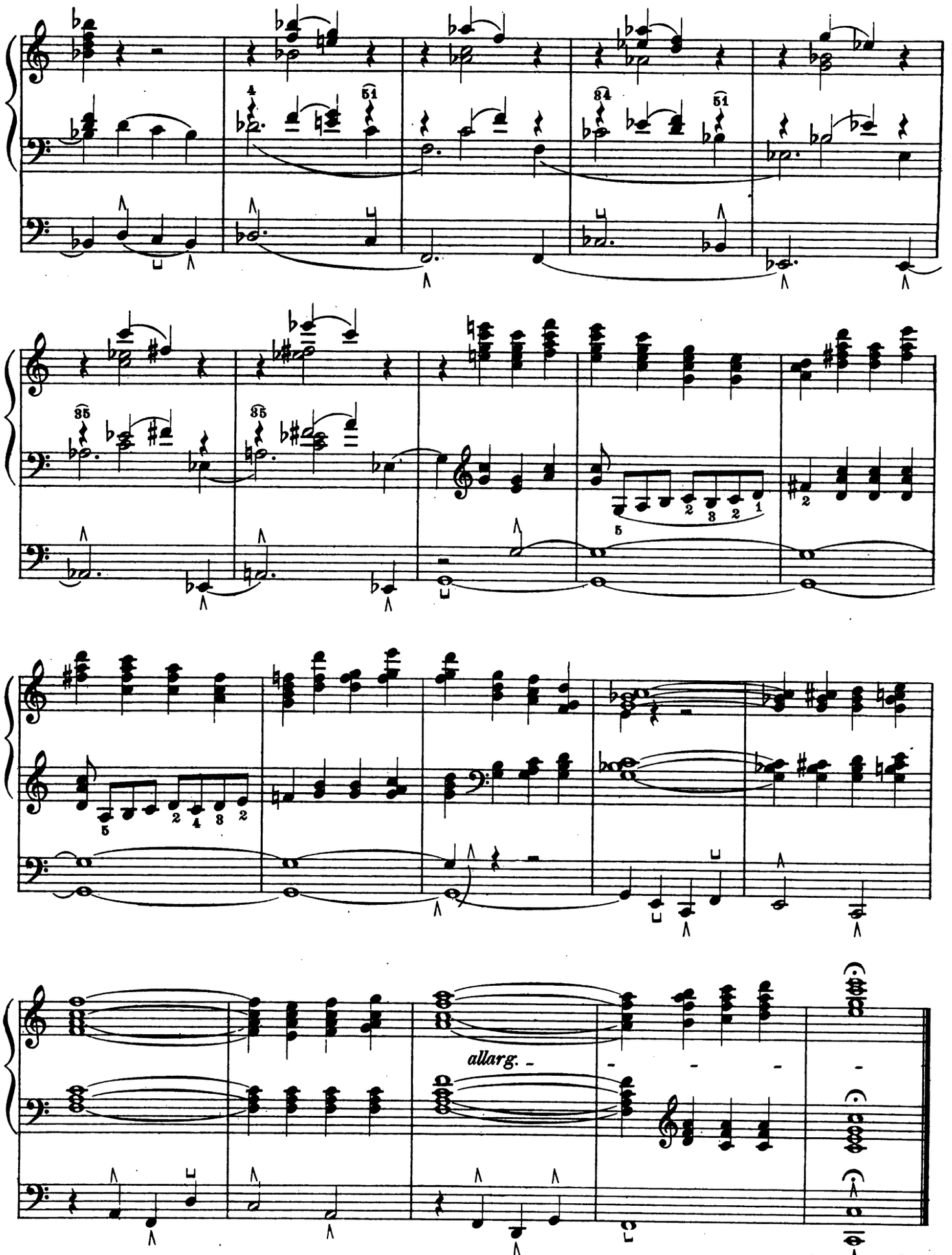

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4-55-62226-5-155

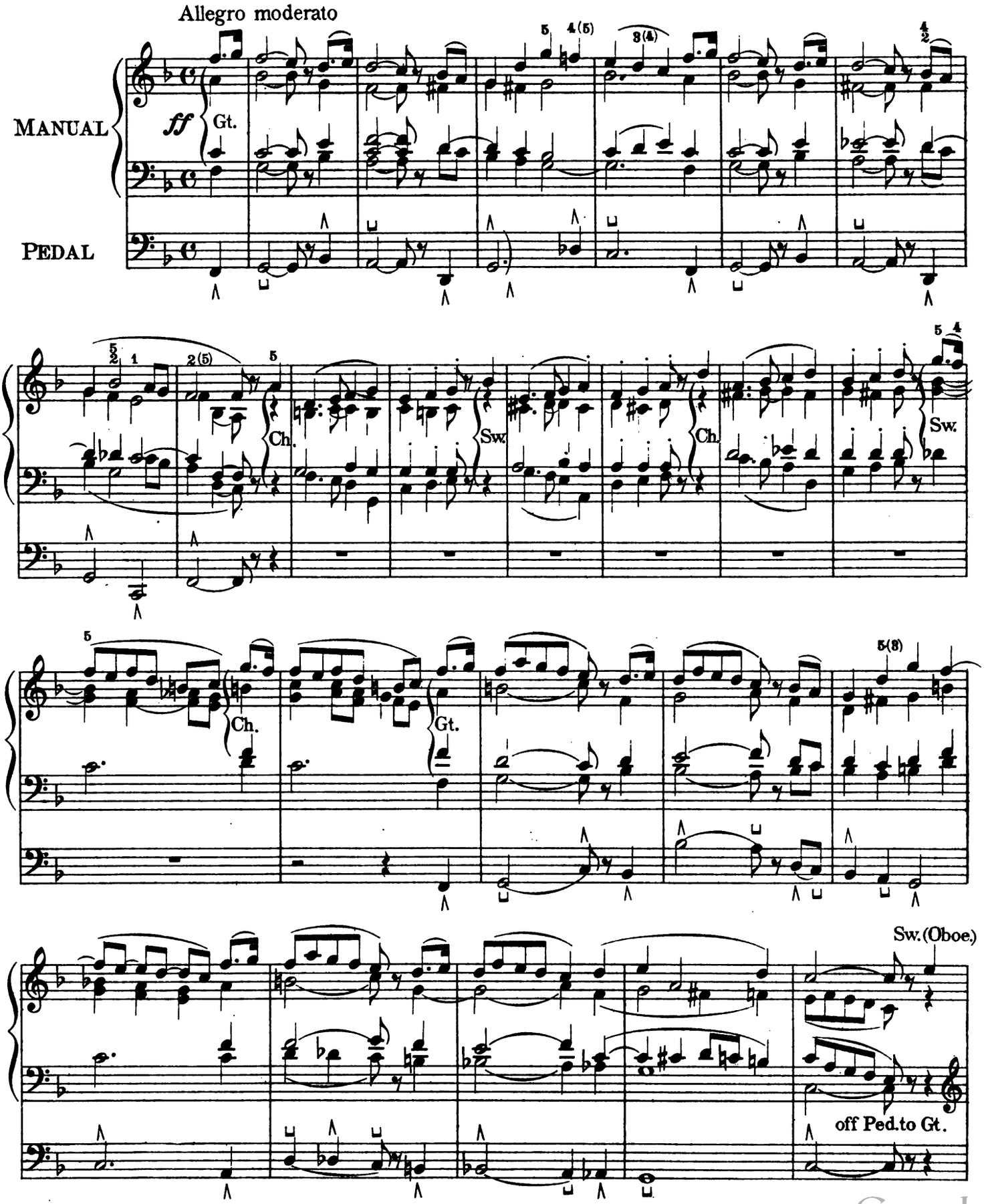
POSTLUDE in F

Prepare { Swell: Full
Great: Full (Coup. to Sw.)
Choir: Concert Flute 8′, Geigen Principal 8′, Flute 4′
Pedal: 16′ and 8′ (coup. to Gt.) }

Edited by WILLIAM C. CARL

J. VARLEY ROBERTS, MUS. DOC. OXON

Allegro moderato



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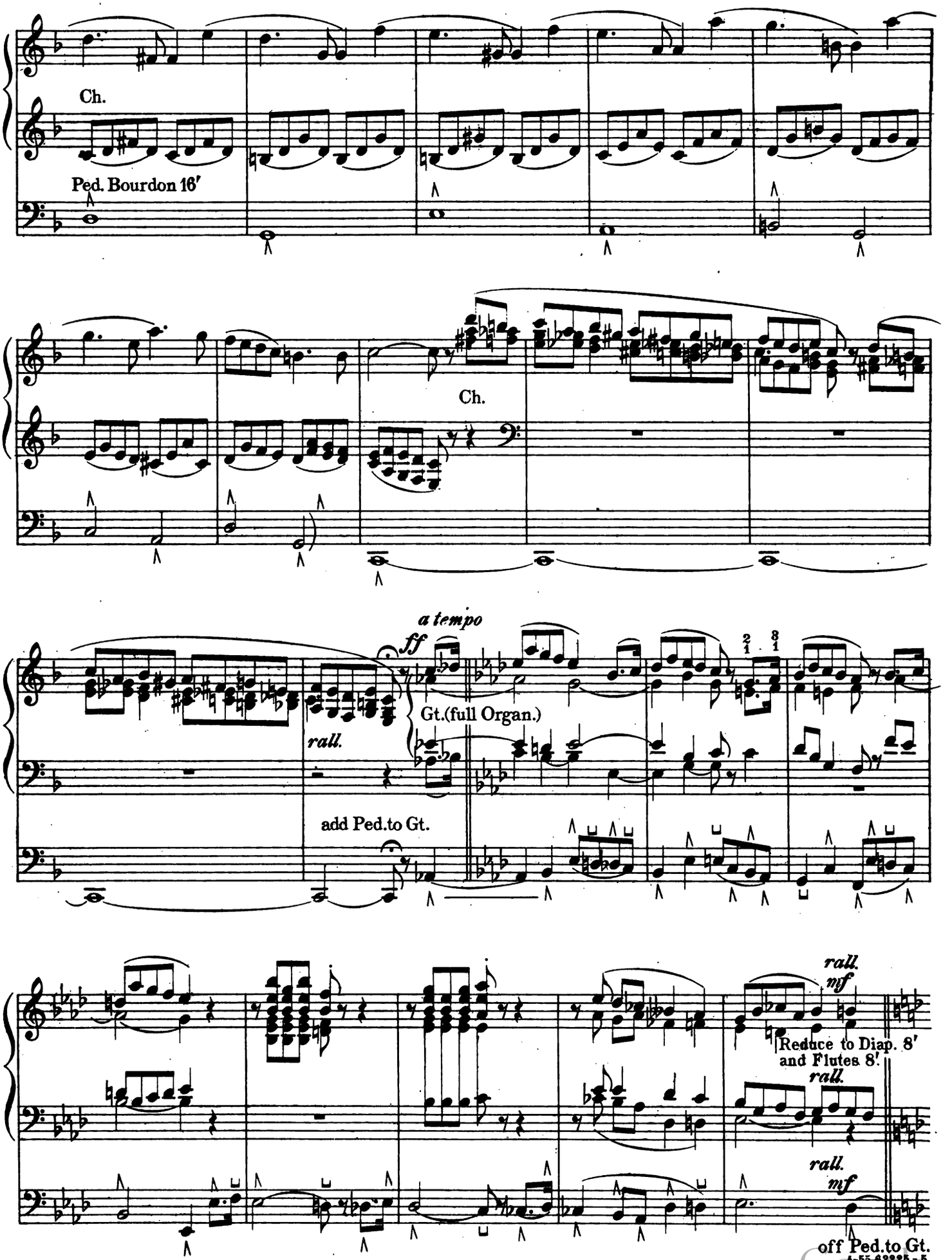

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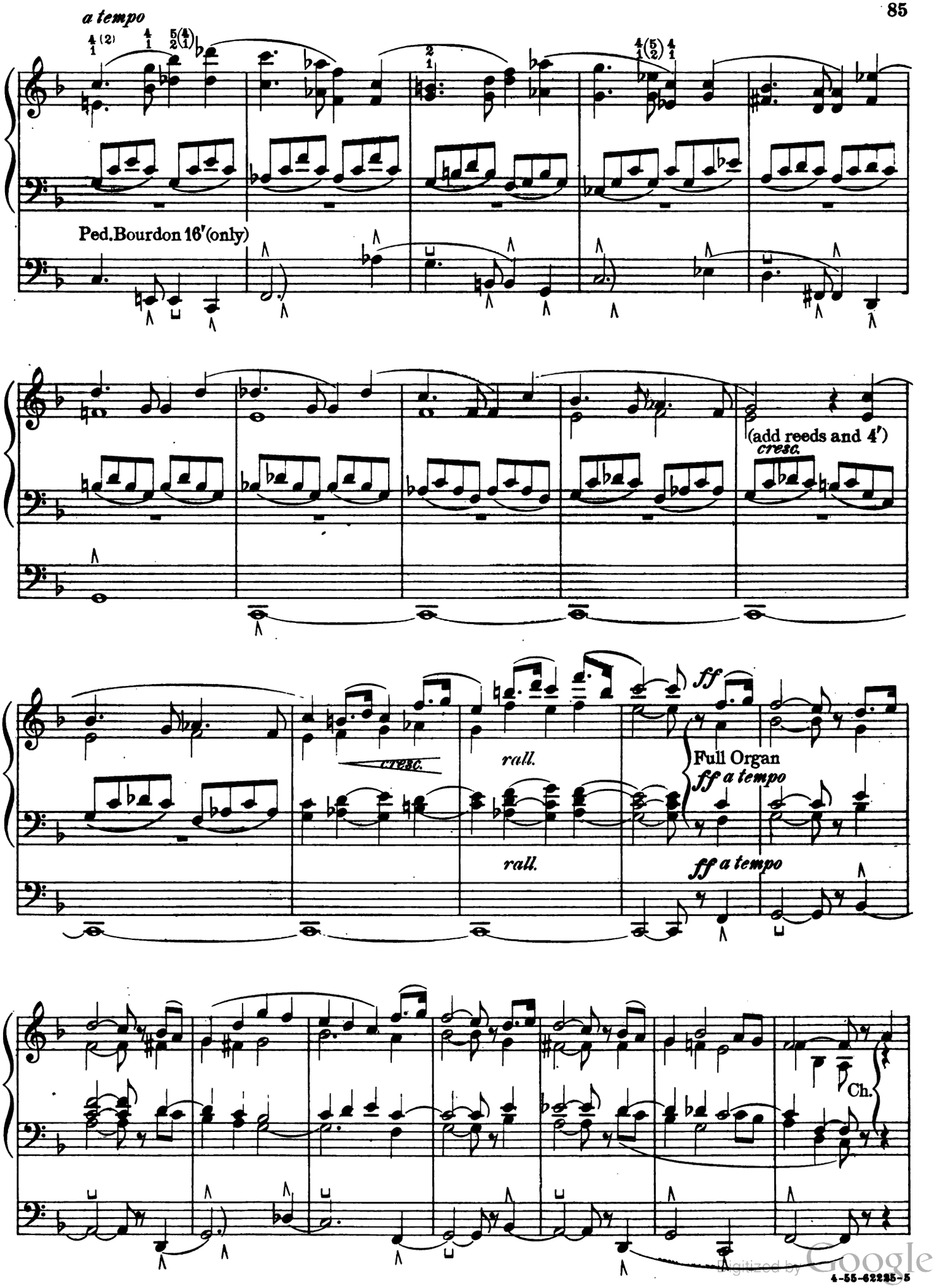

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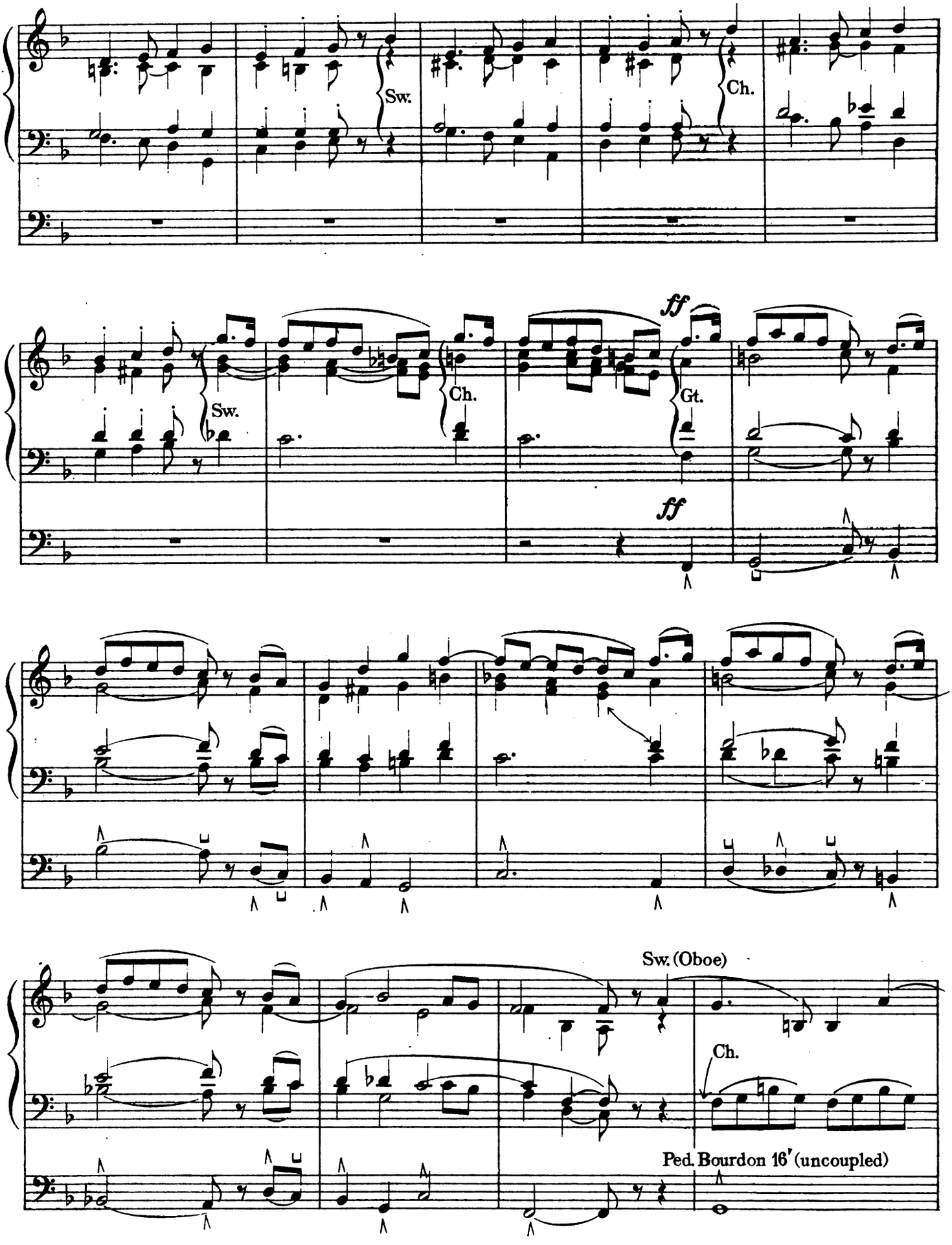

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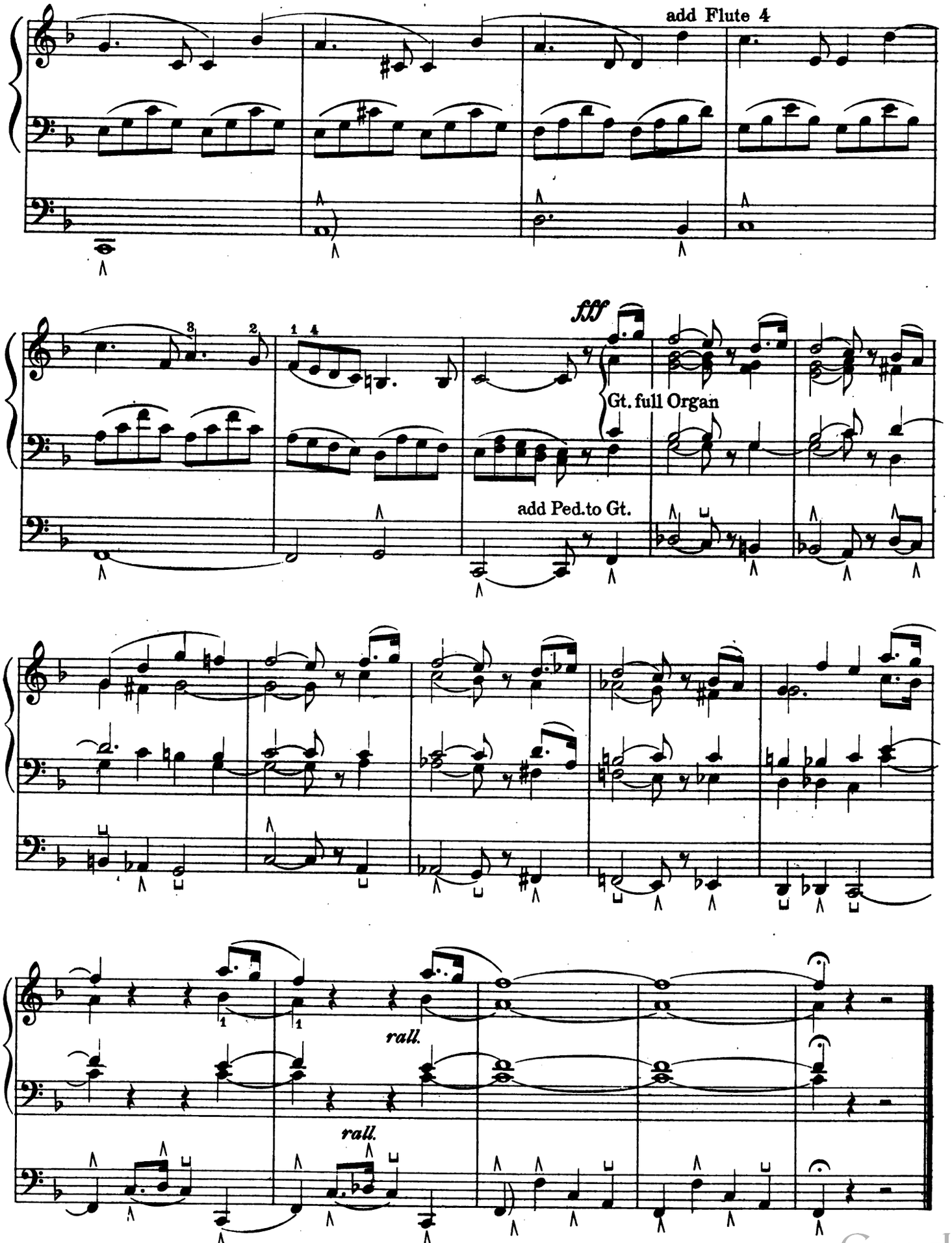

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4-55-62225-5

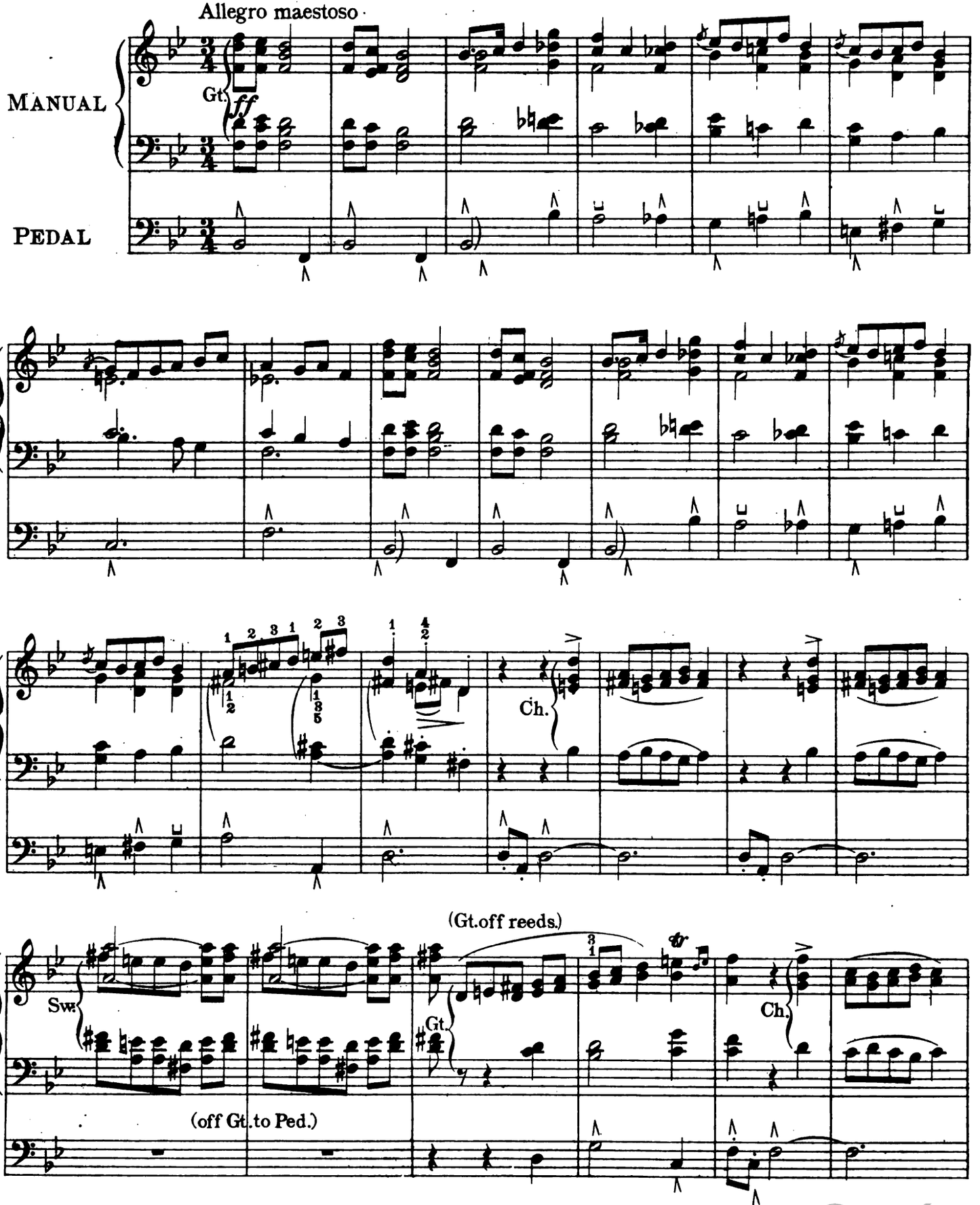
Prepare { Swell: Full
Great: Full (Gt. to Sw.)
Choir: 8′, 4′ Flutes (coup. to Sw.)
Pedal: 16′ and 8′ (Gt. to Ped.) (Sw. to Ped.)

POSTLUDE in B flat

Edited by WILLIAM C. CARL

JOHN E. WEST

Allegro maestoso



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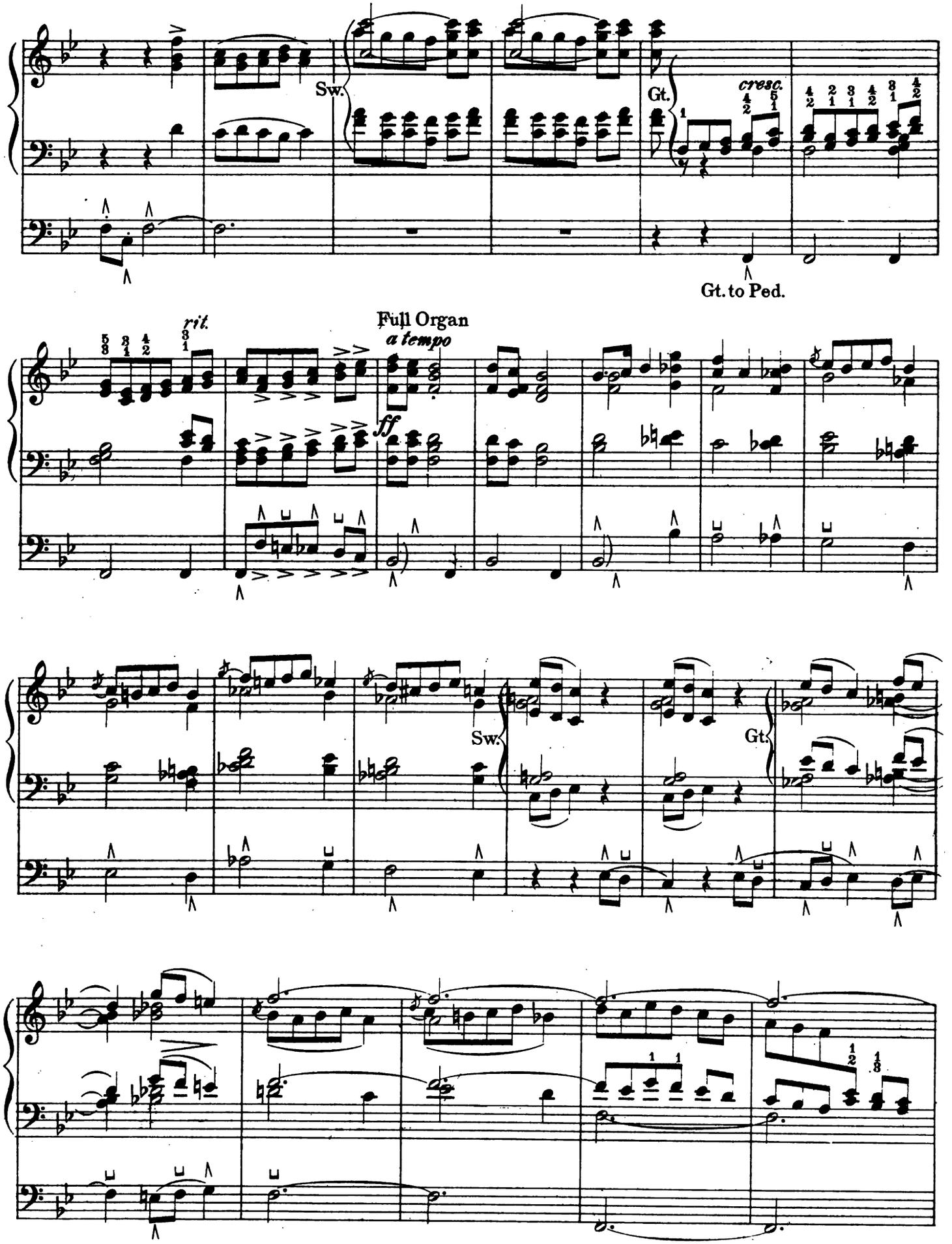
4-55-43227-7



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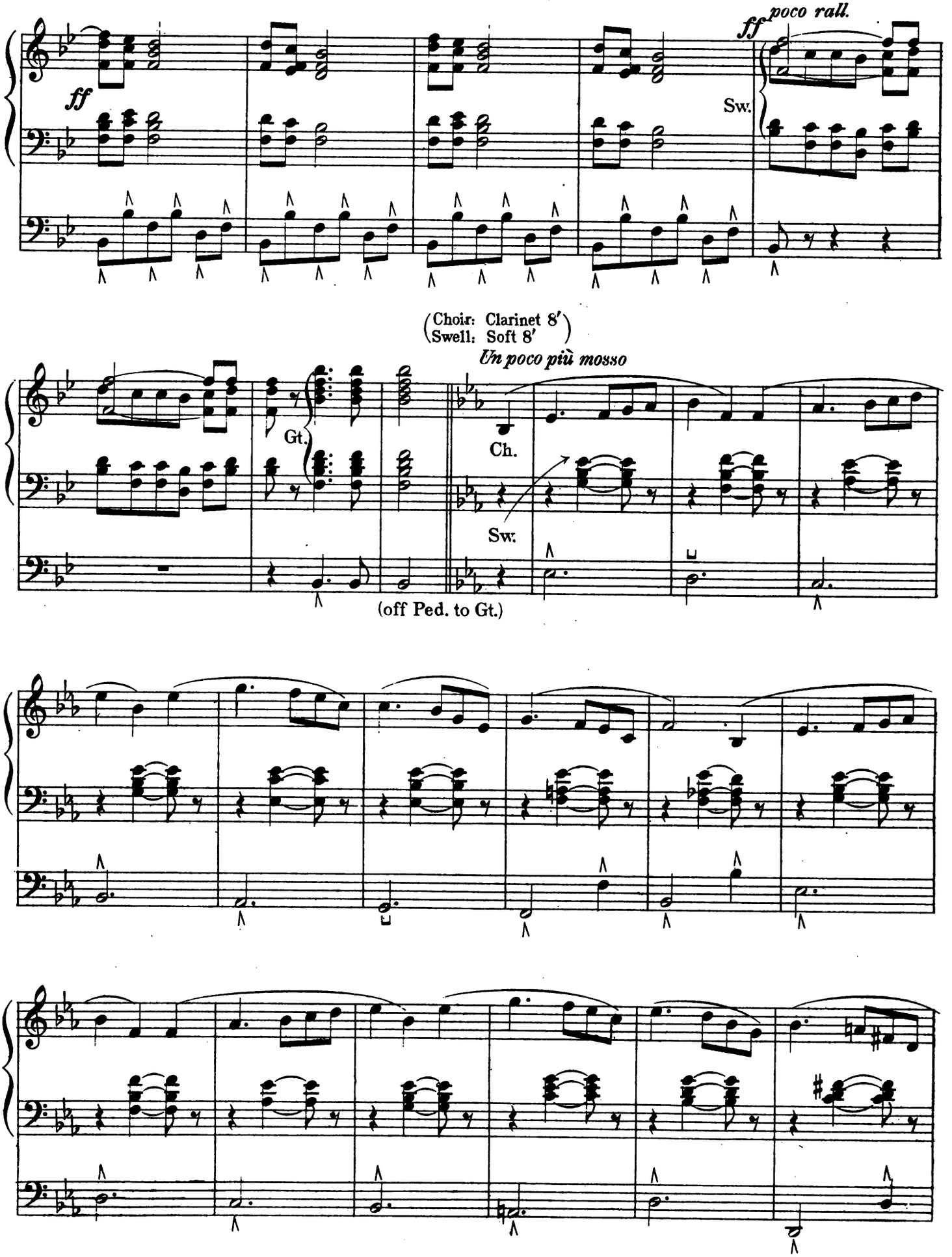

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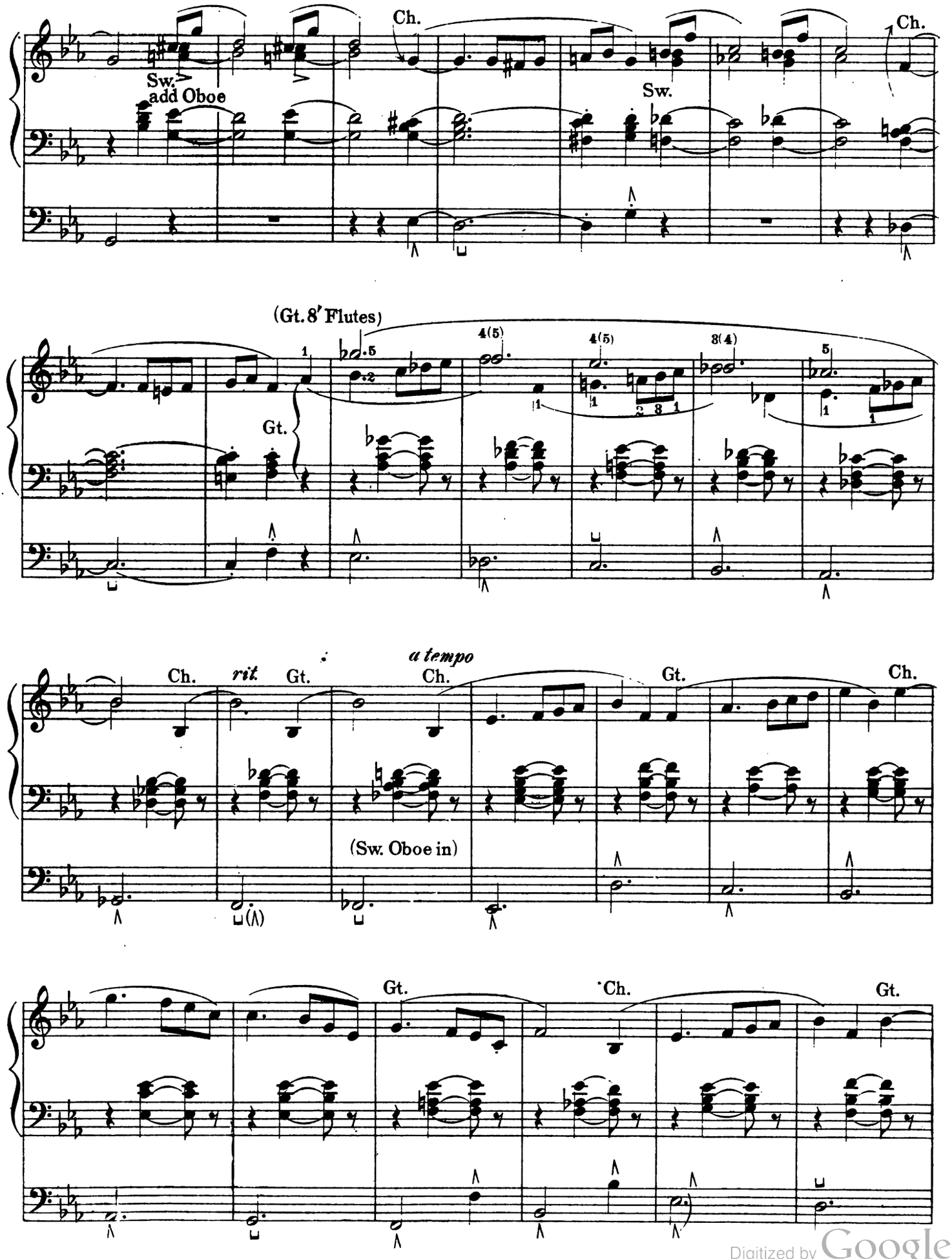

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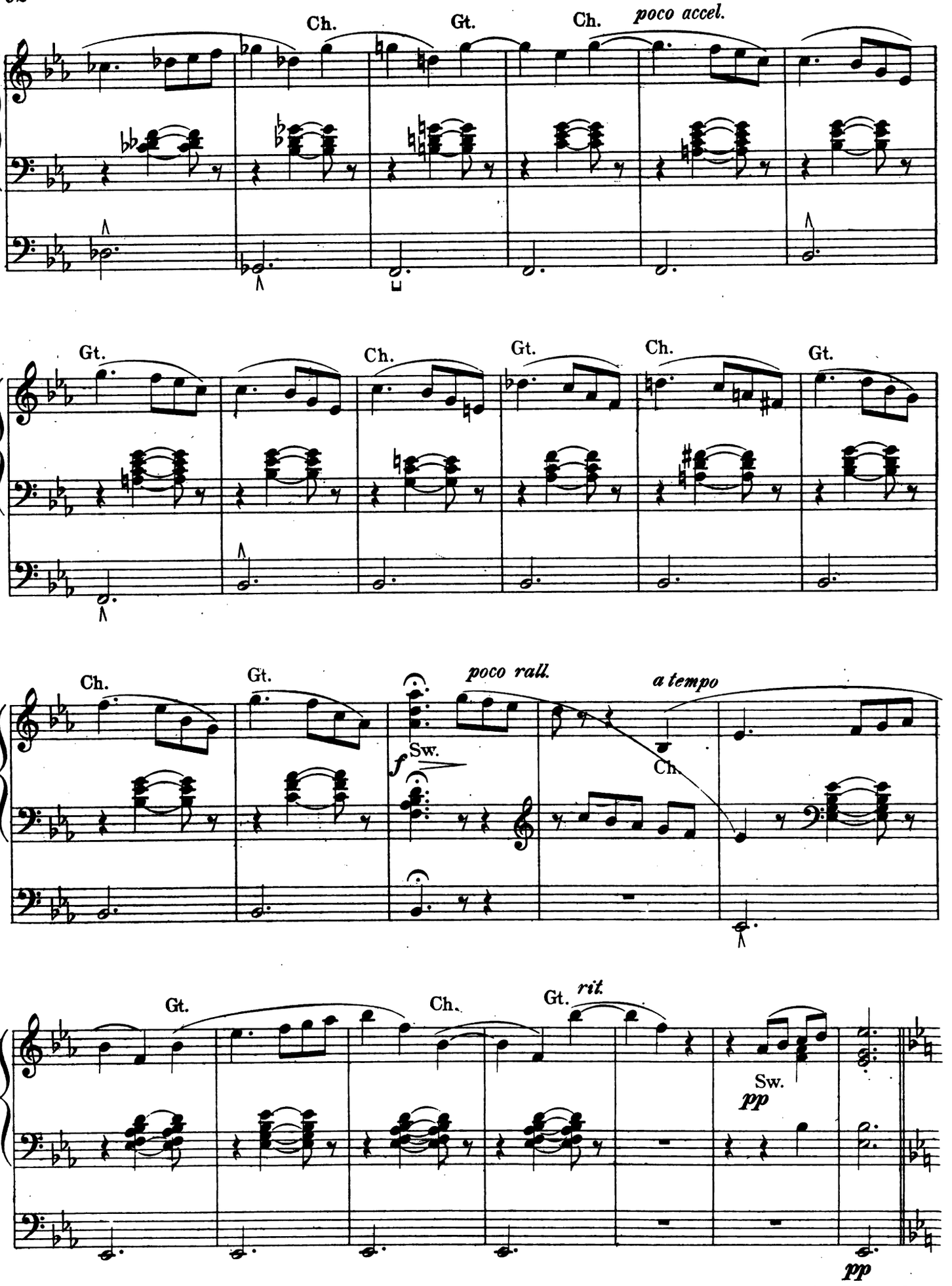

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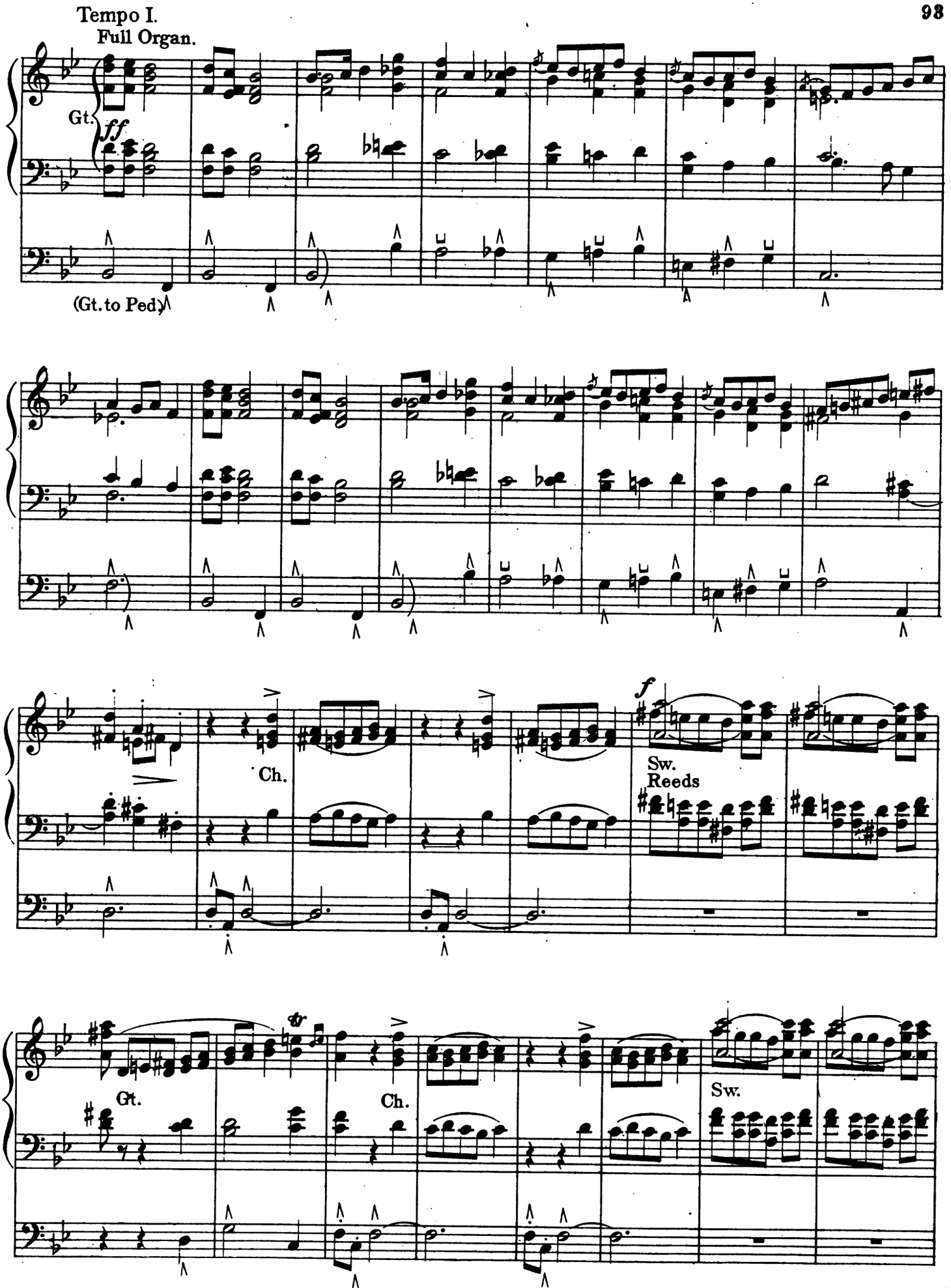

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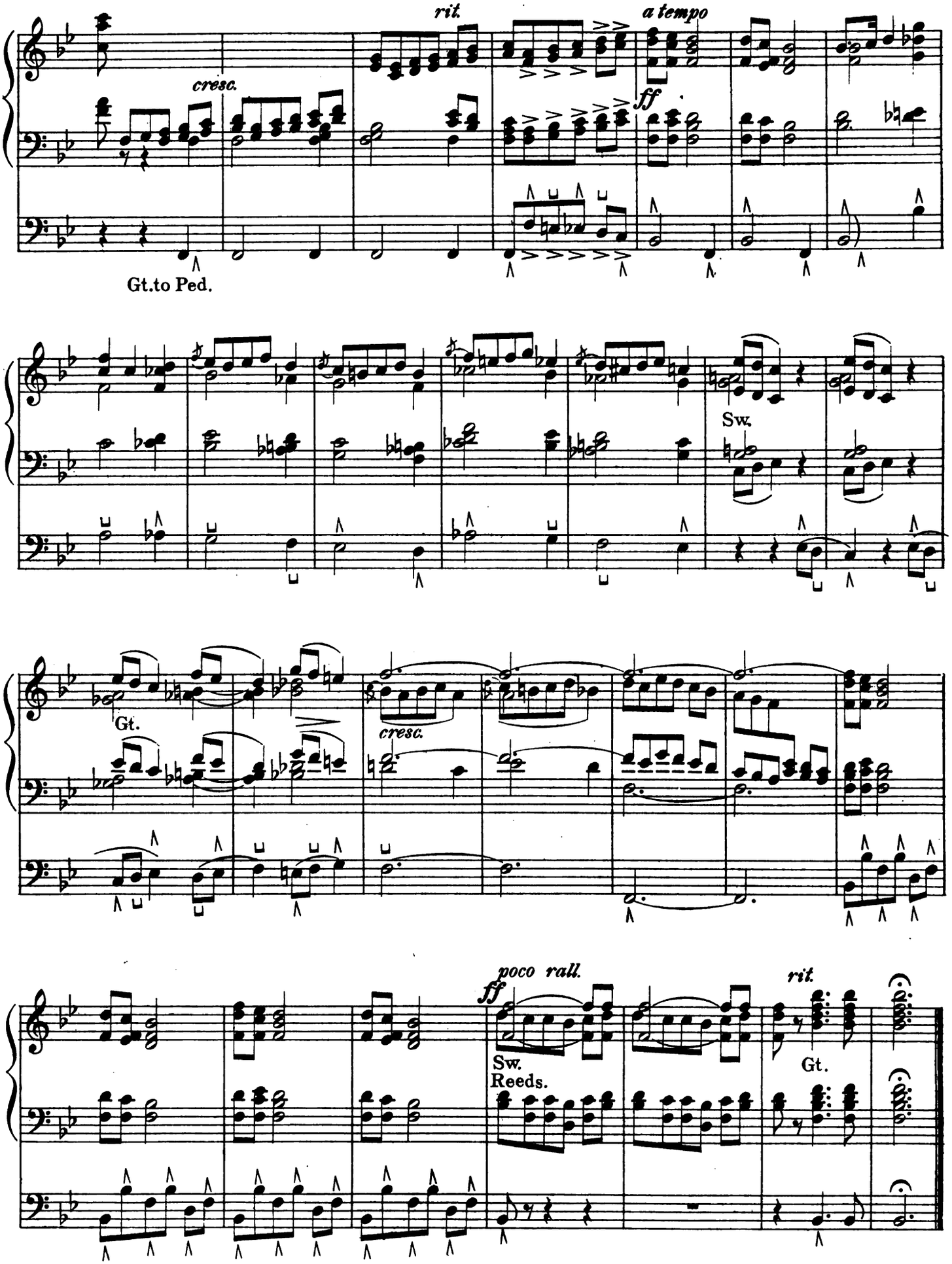

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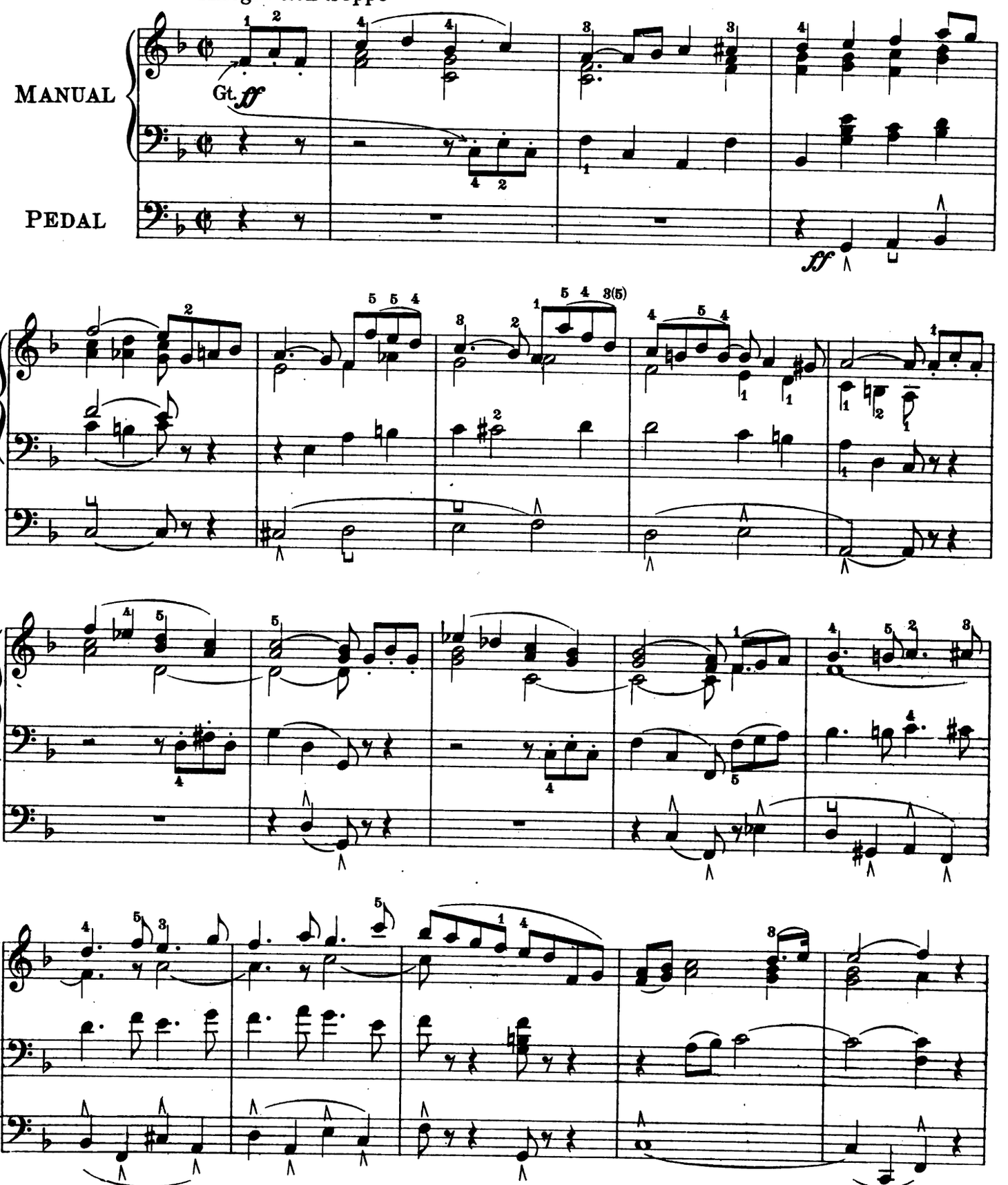
Prepare { Swell: Full
Great: Full (Sw. to Gt.)
Pedal: 16′ and 8′ (Ped. to Gt.)

GRAND CHŒUR in F

Edited by WILLIAM C. CARL

THÉODORE SALOMÉ
Op. 68, № 5

Allegro non troppo



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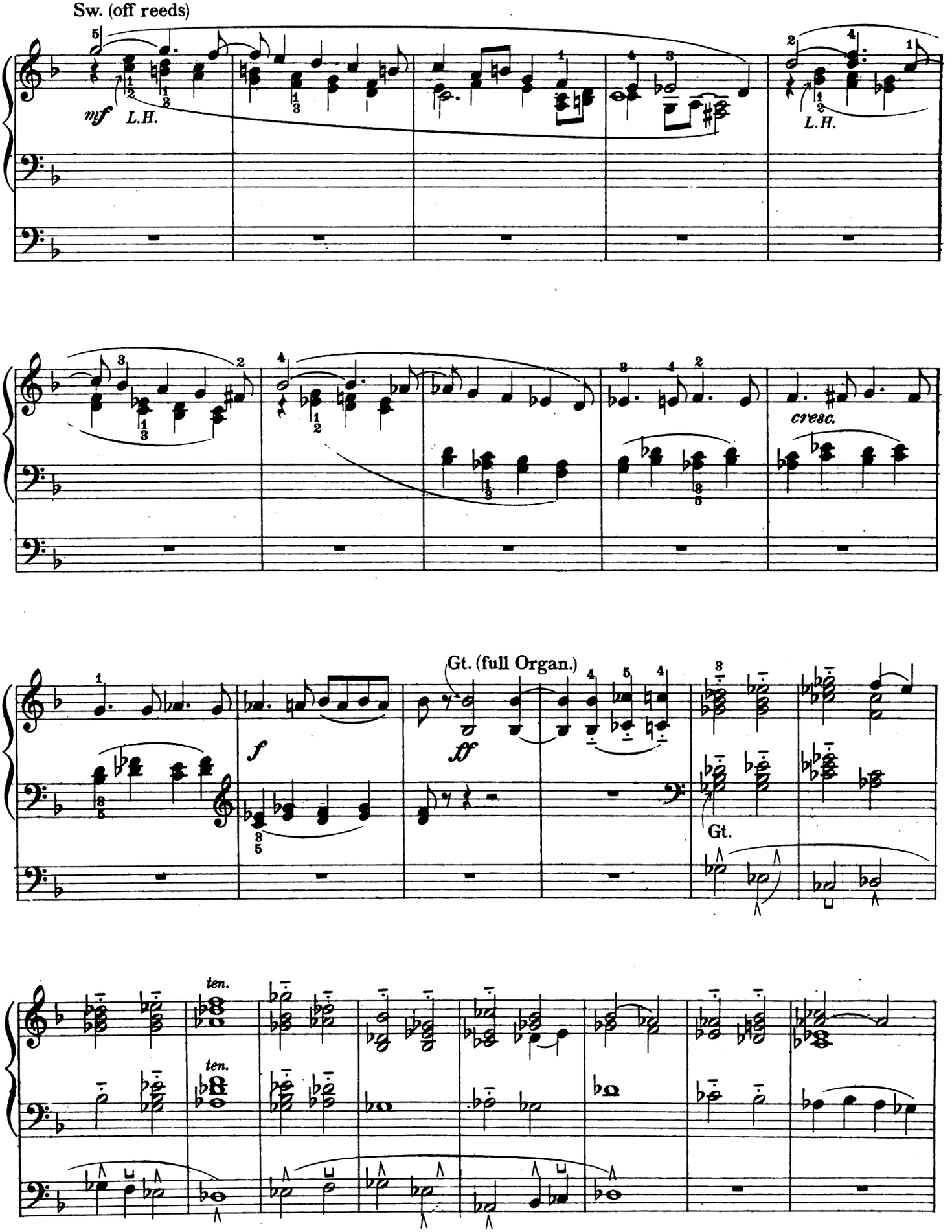
1-55-62221-6



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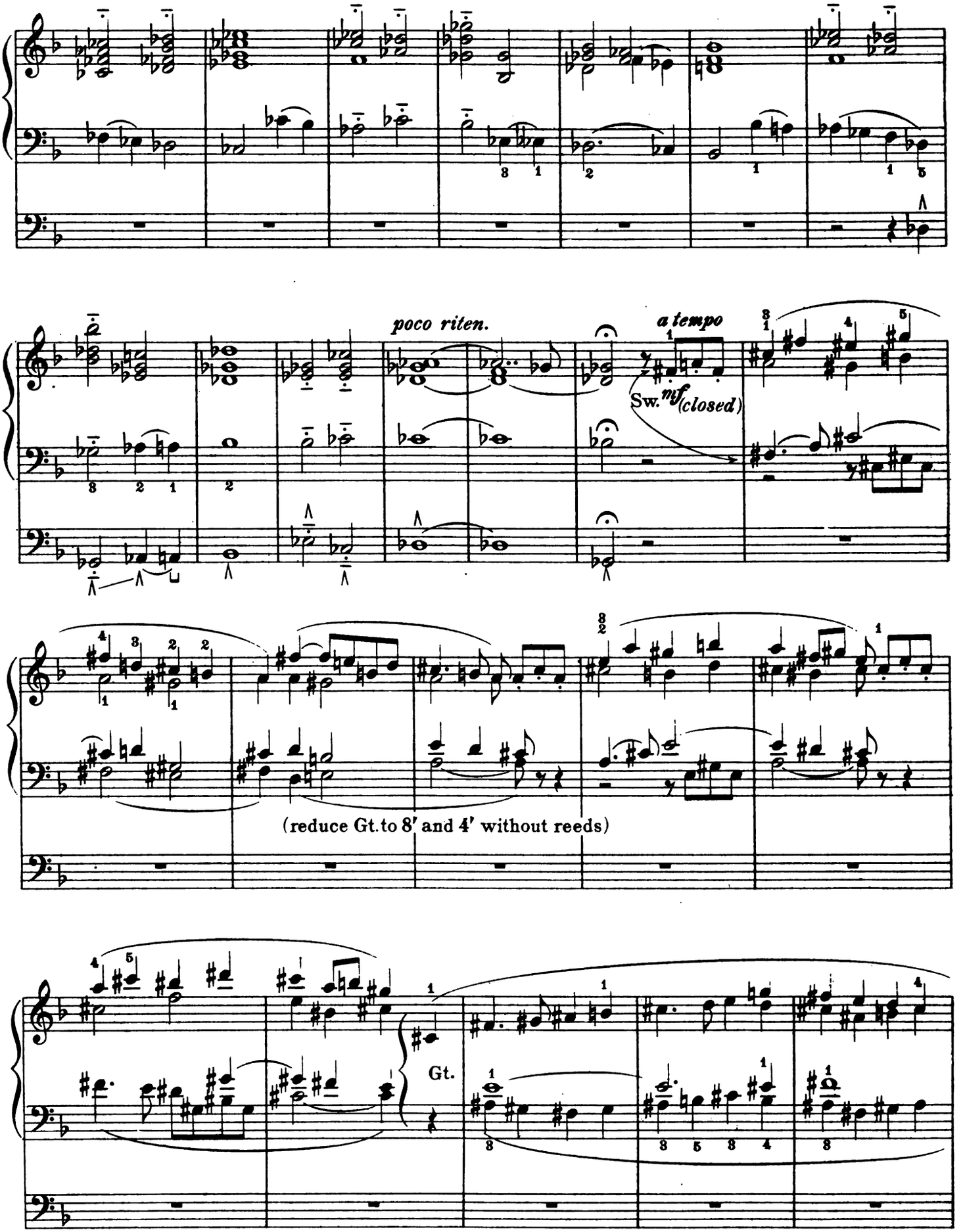

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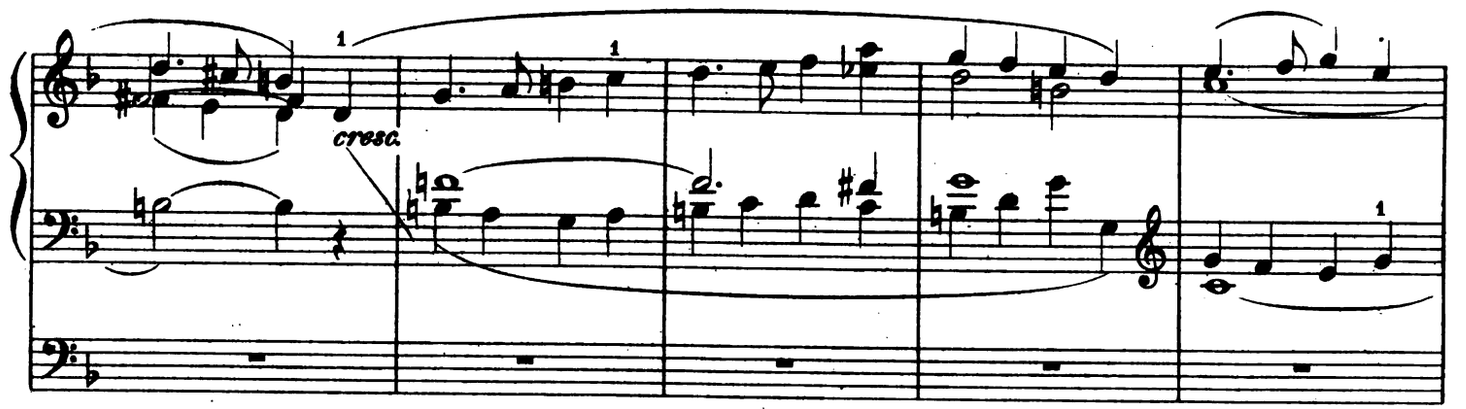
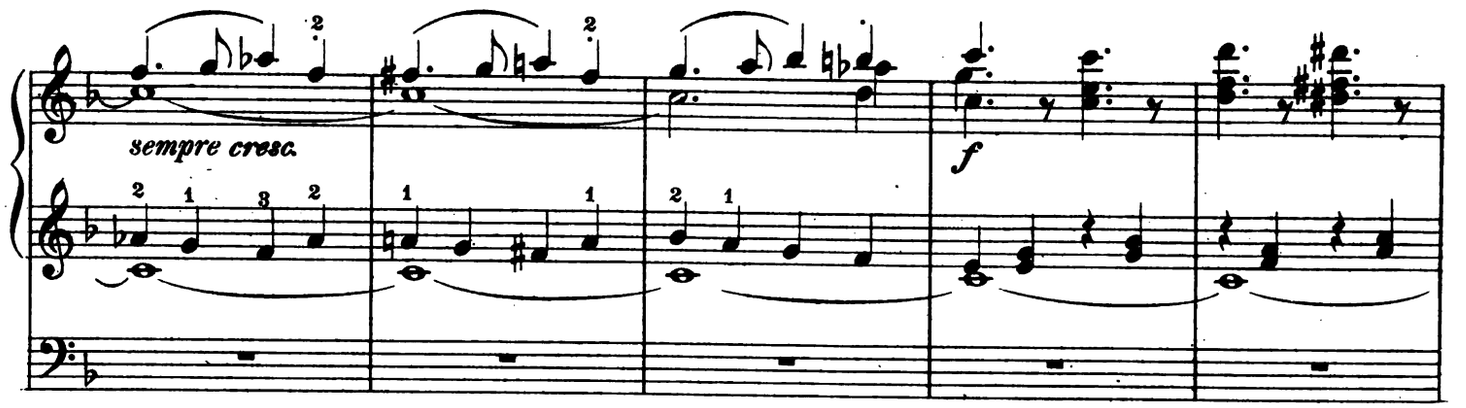
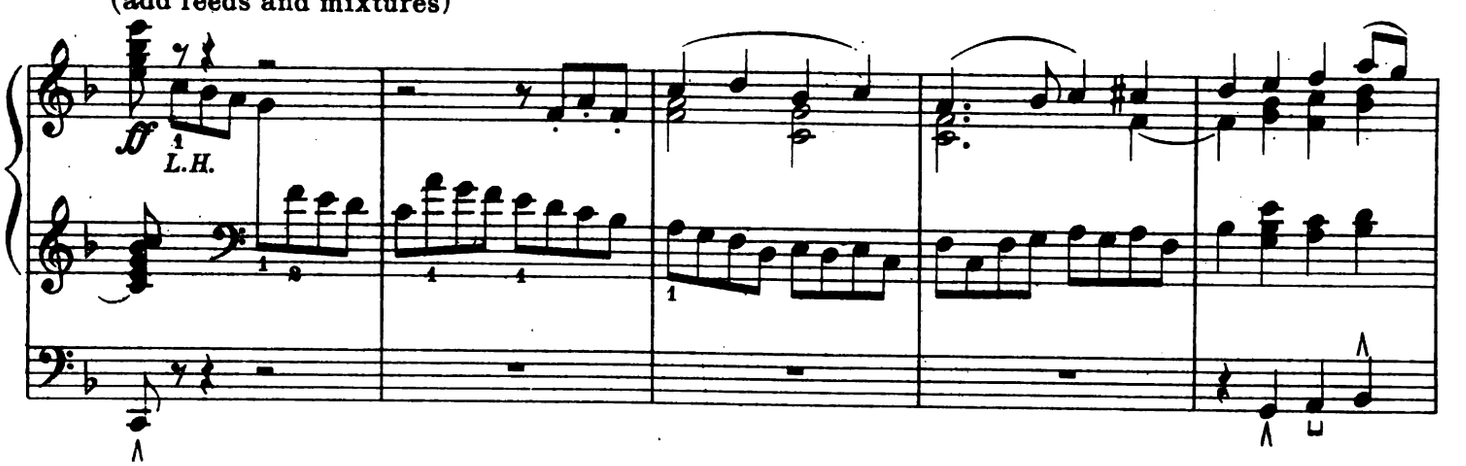
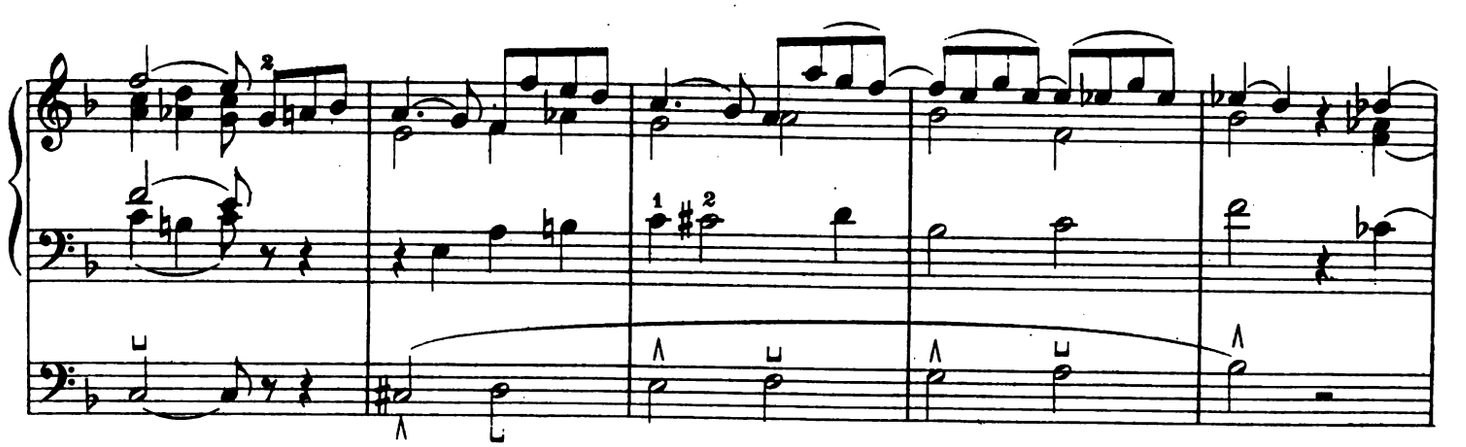




(add reeds and mixtures)





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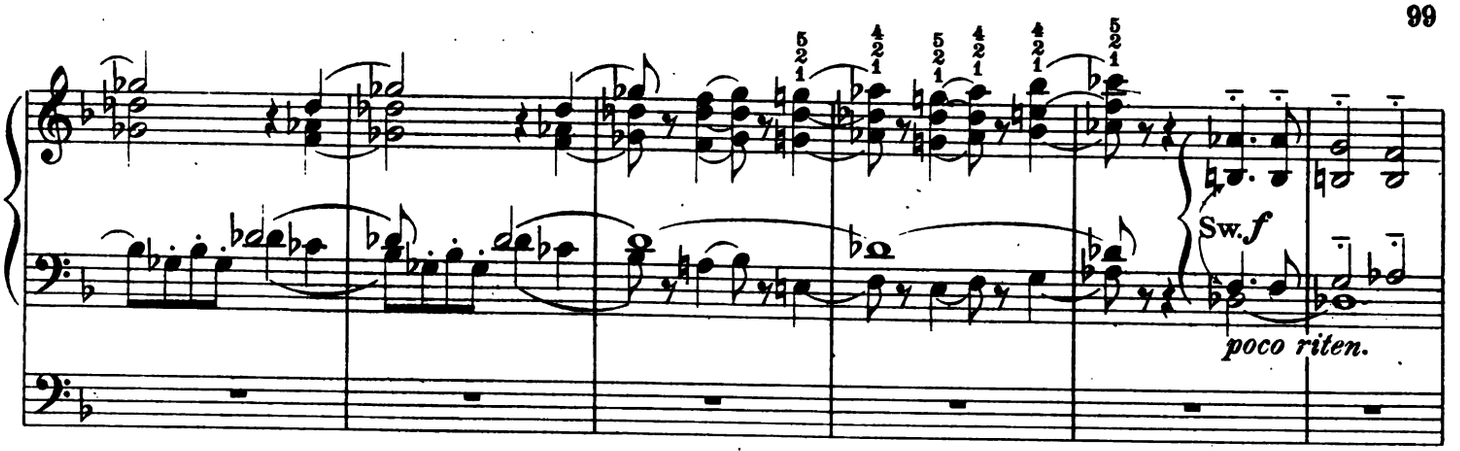
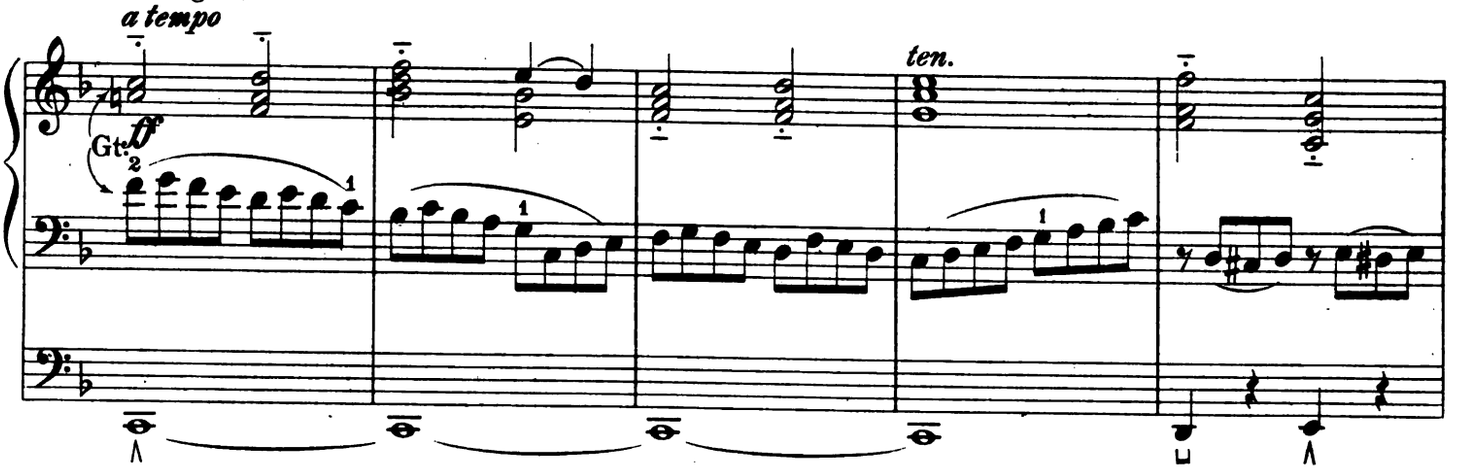
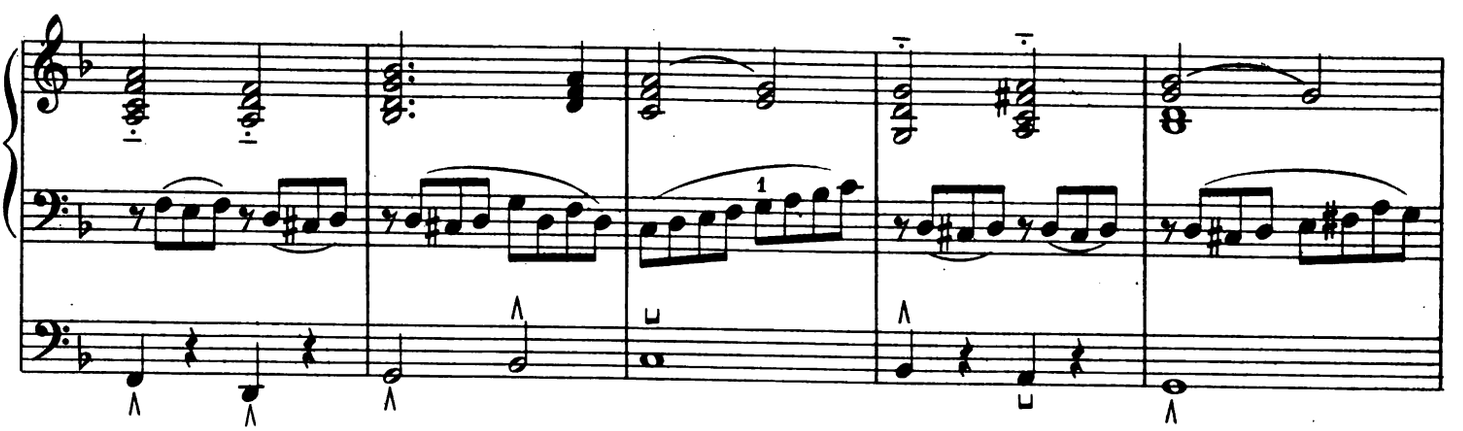
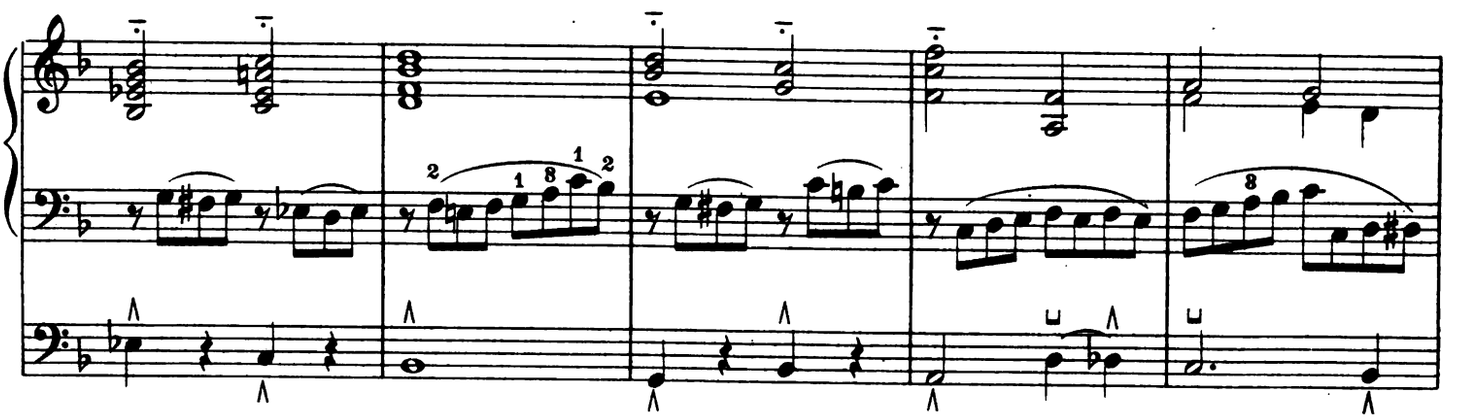


(full Organ)

a tempo







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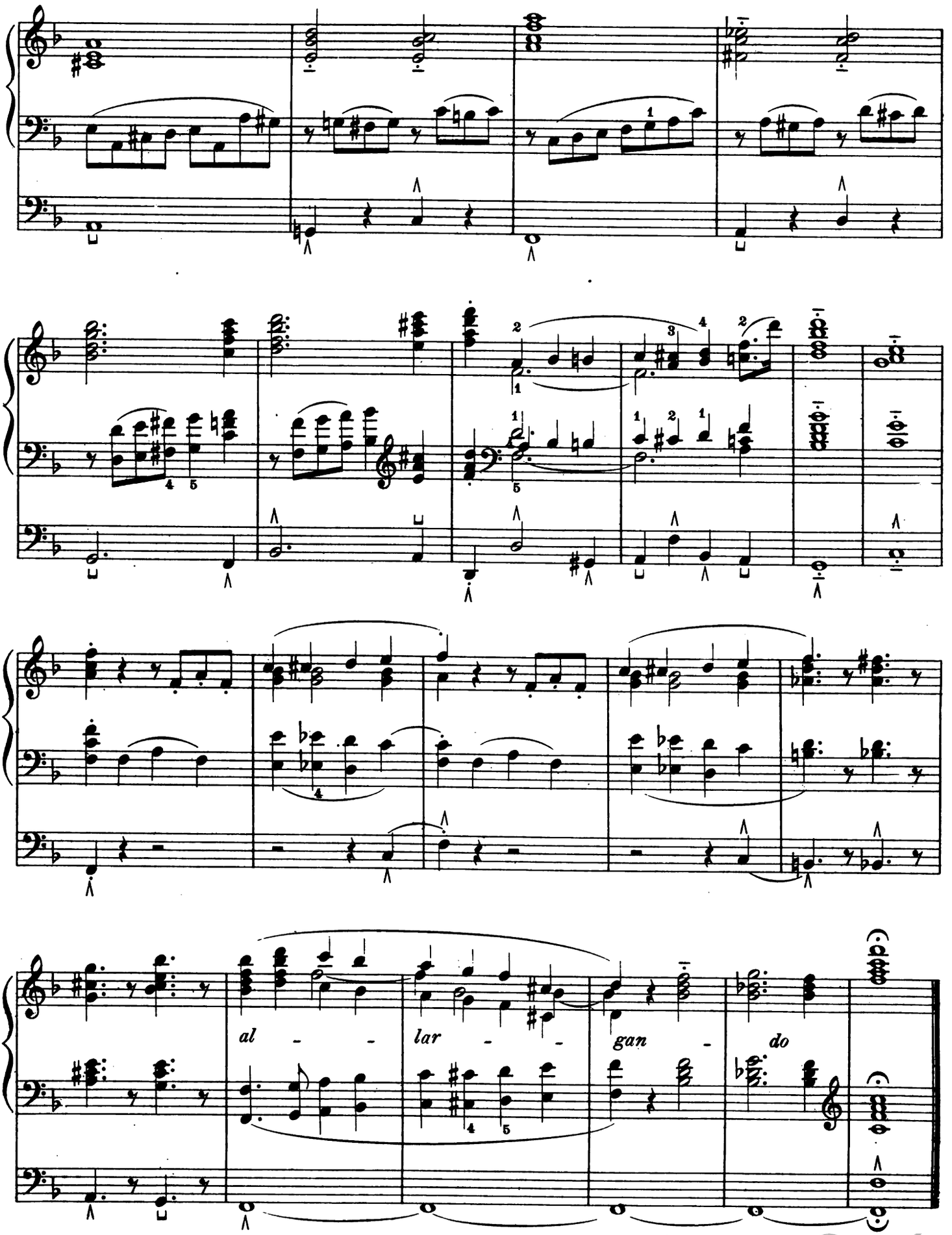

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Prepare: Solo : Reeds
Swell : All the 8' and 4' Stops
Great : Full with Sw. Coupled
Pedal: *ff* Full *p* 16 and 8 ft.

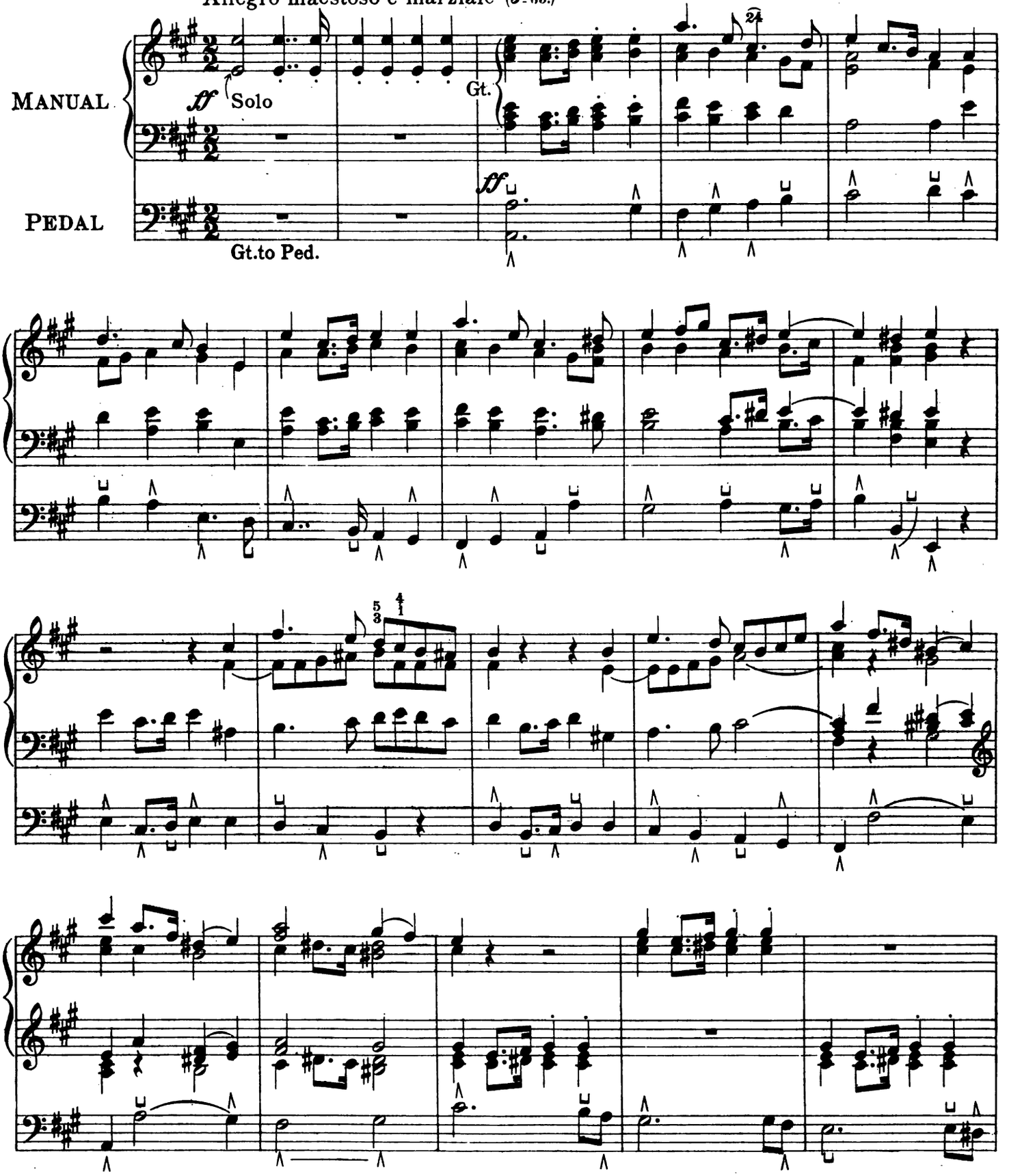
a Monsieur Aloÿs Klein.

GRAND TRIUMPHAL CHORUS

Edited by WILLIAM C. CARL

ALEXANDRE GUILMANT
Op. 47, Nº 2

Allegro maestoso e marziale (♩= 63.)



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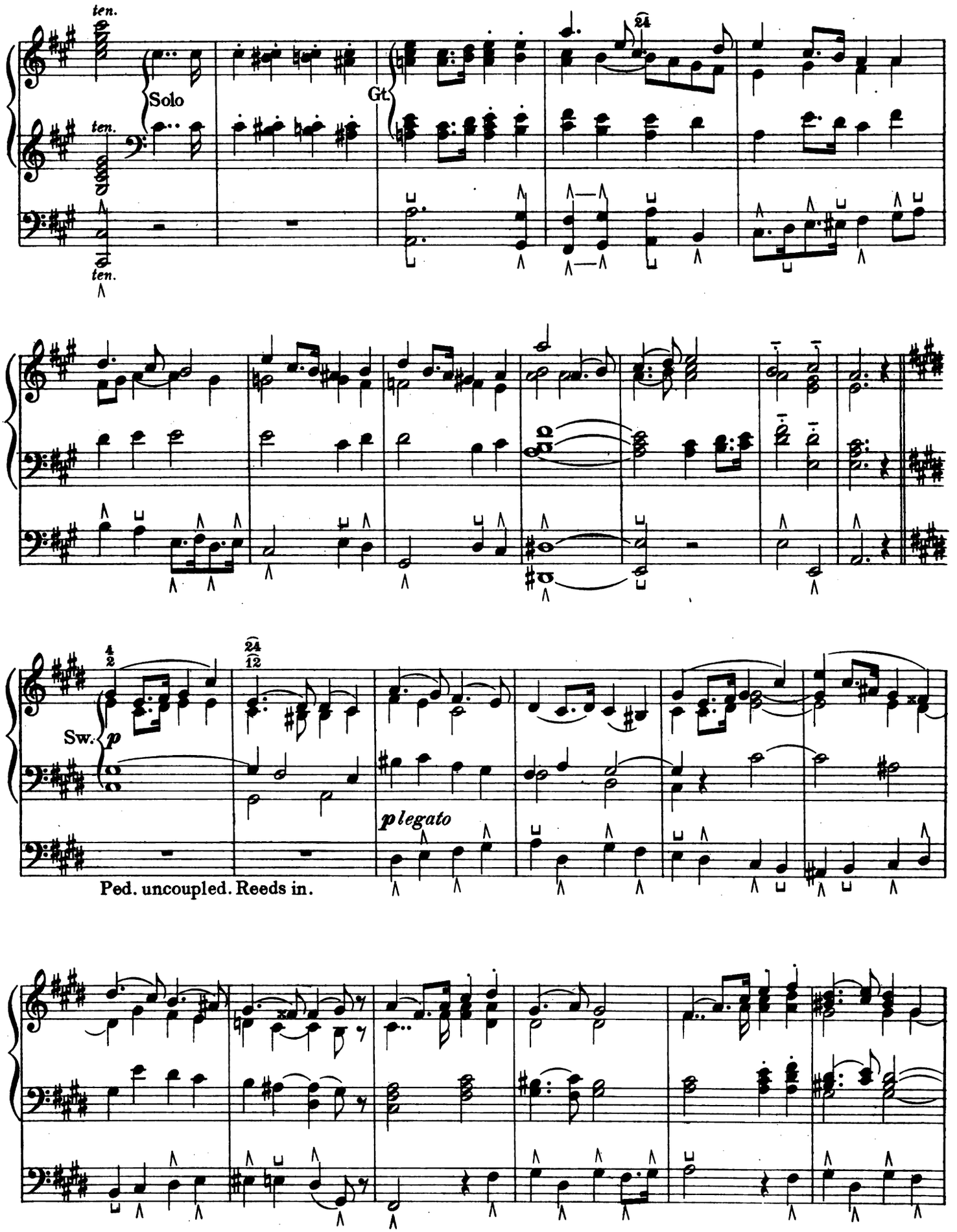

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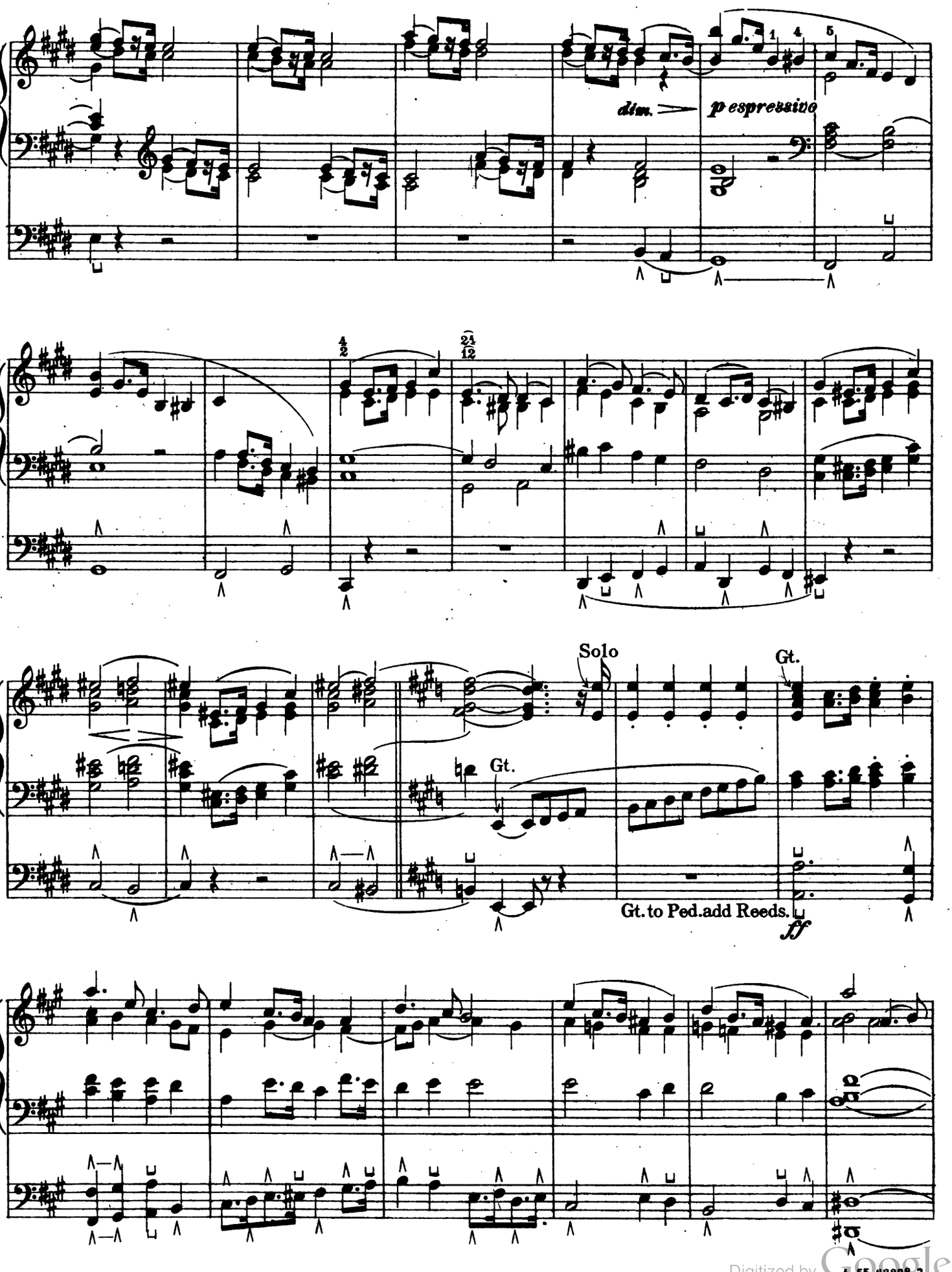
1-55-62228-7



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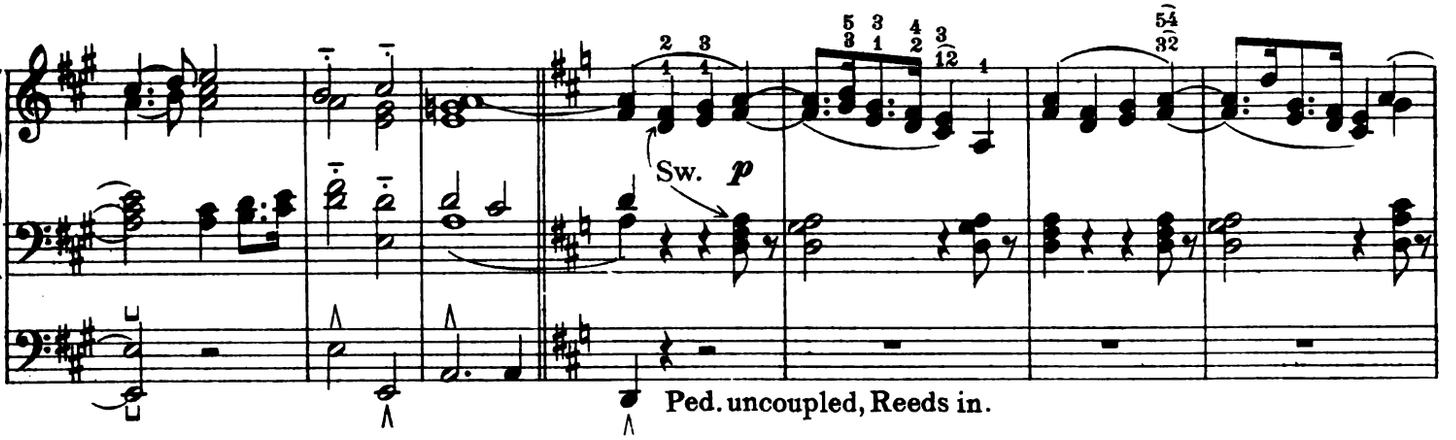

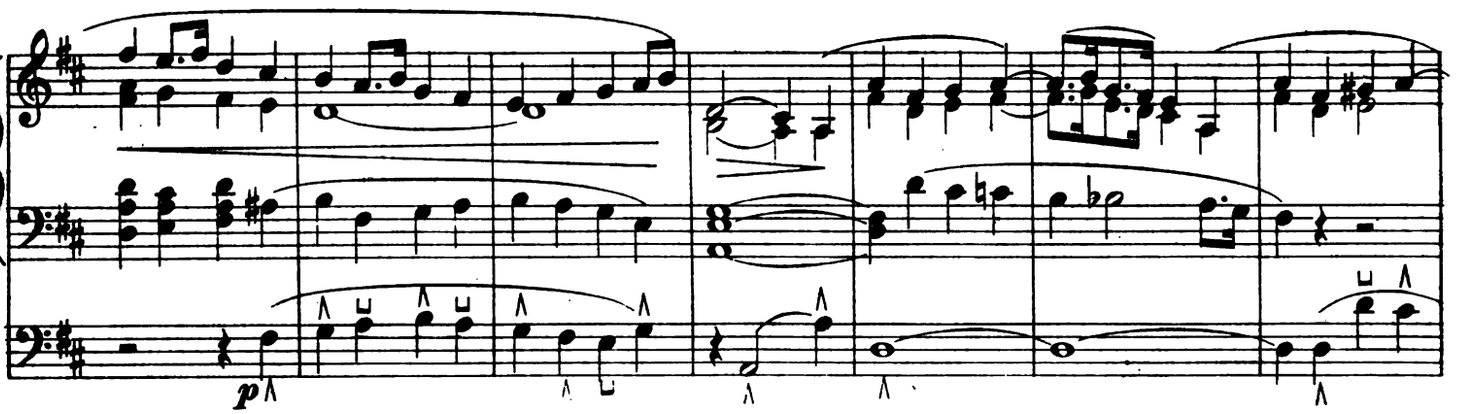

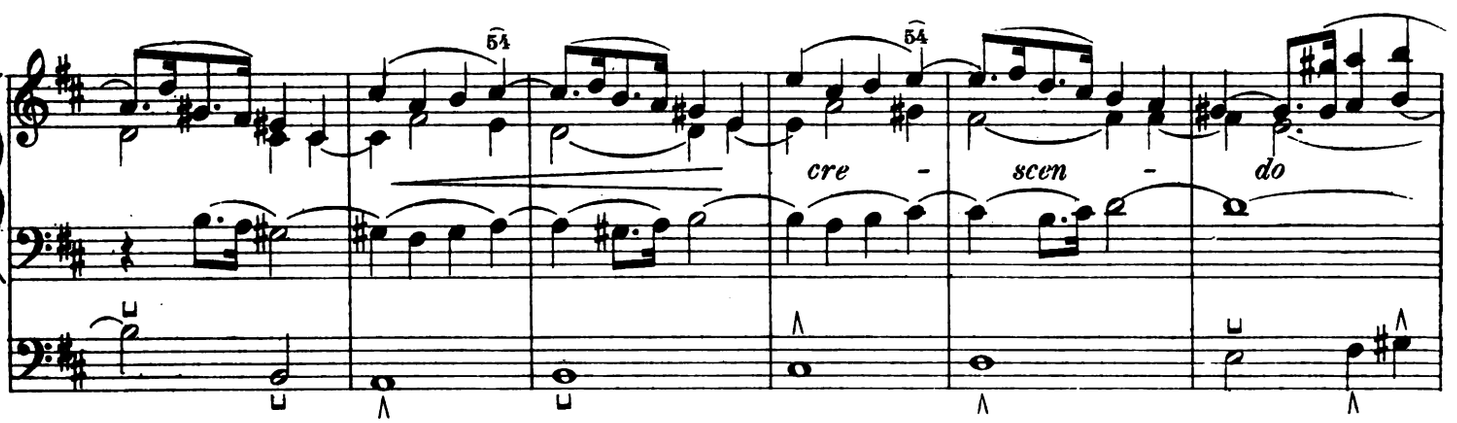

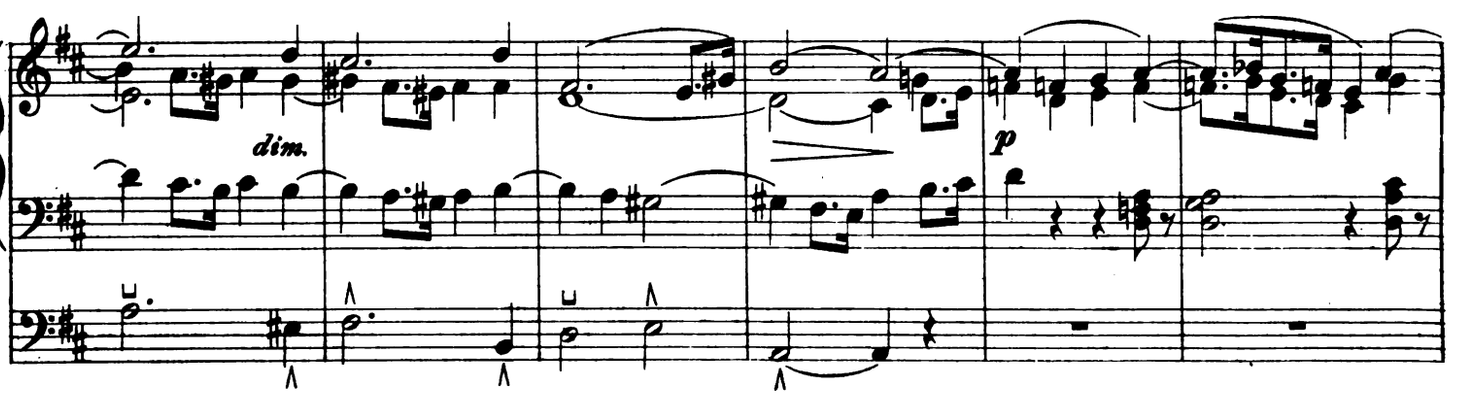

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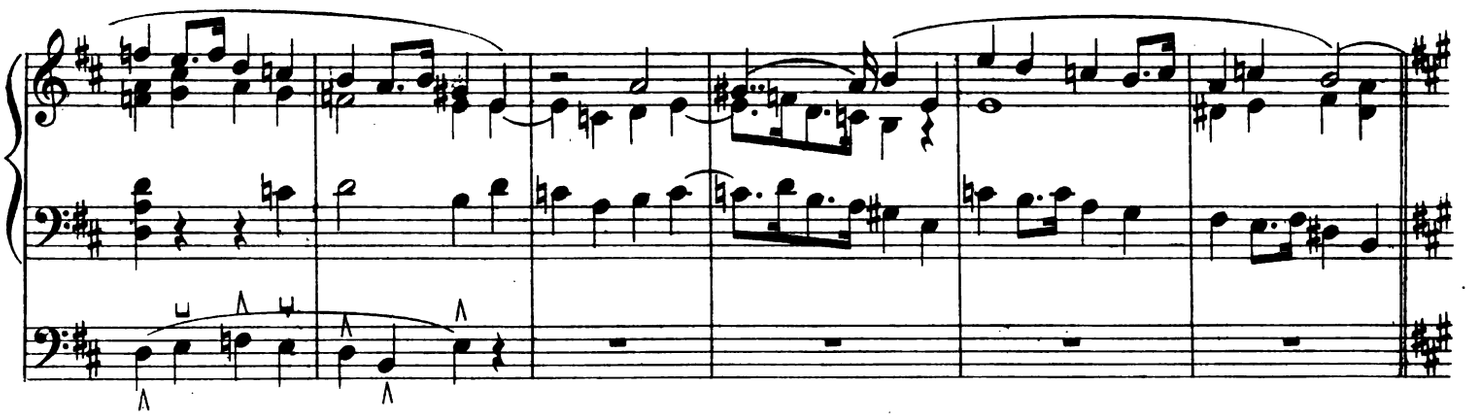
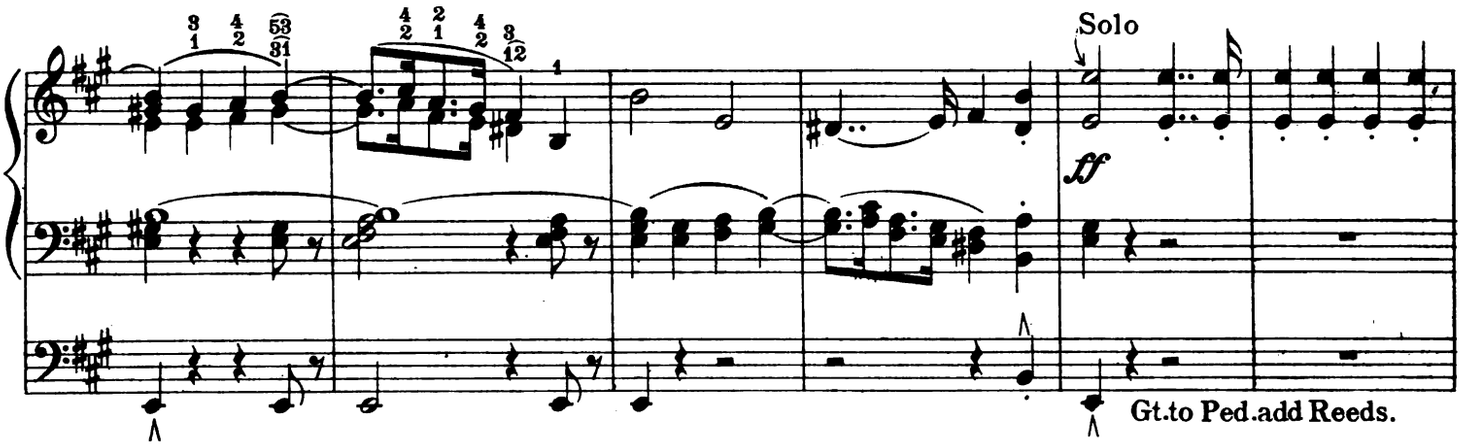
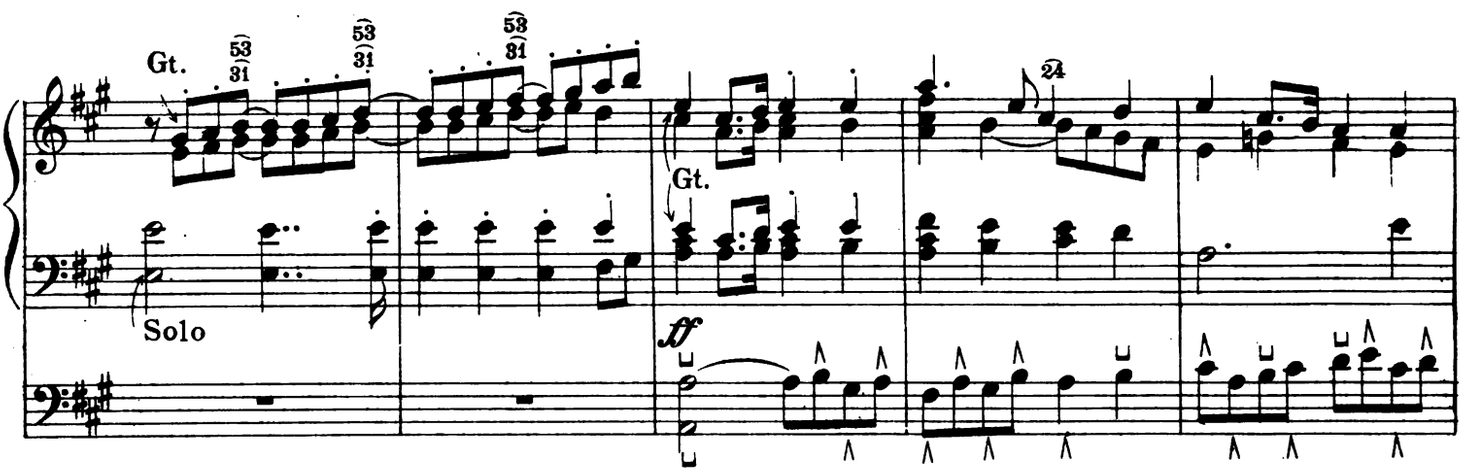
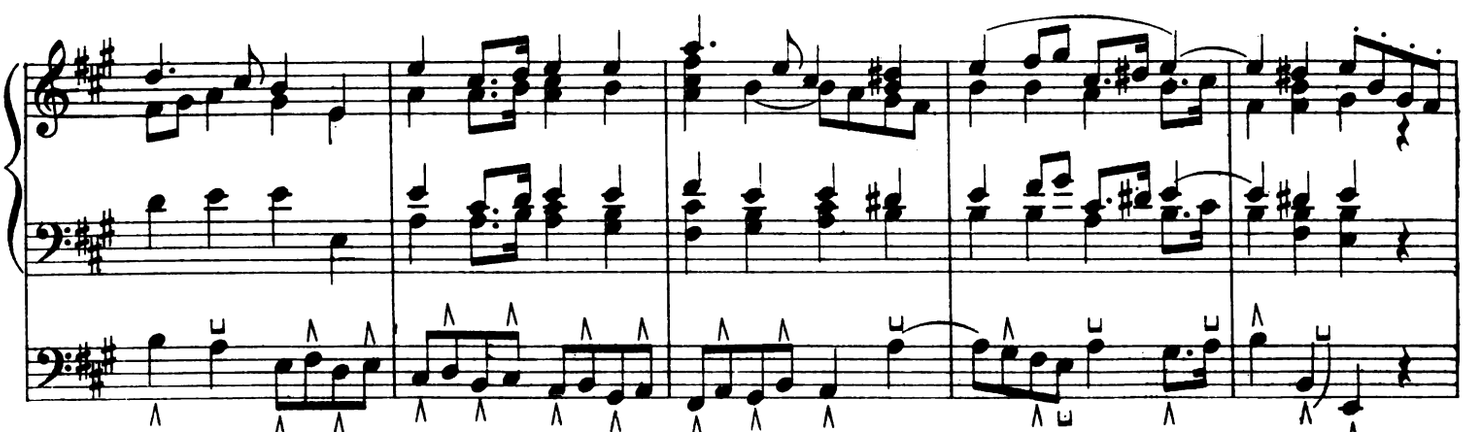
4-55-62228-7









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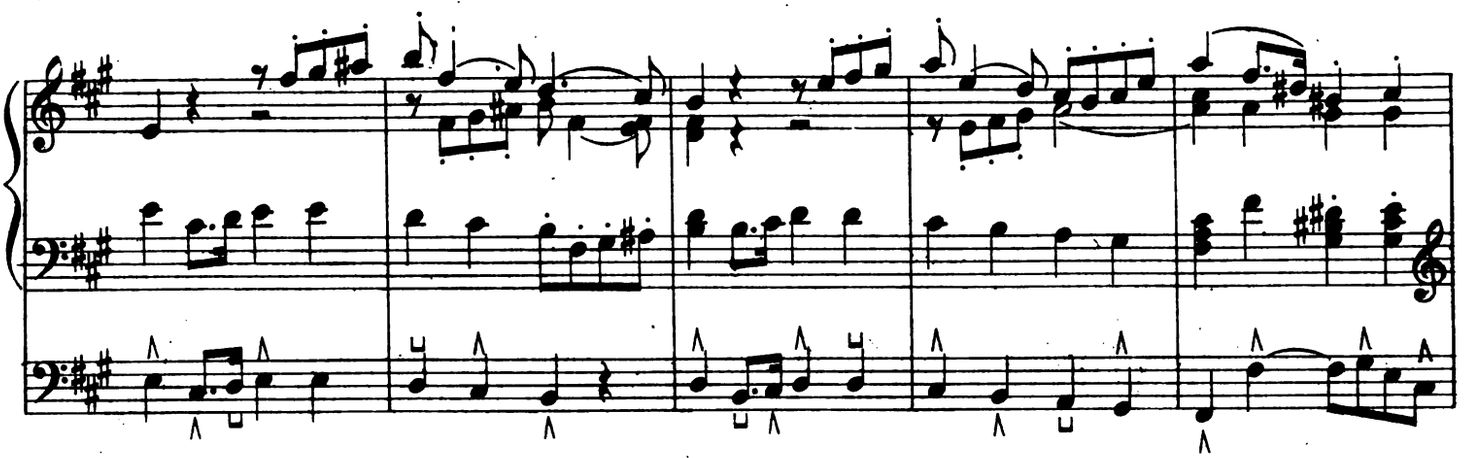

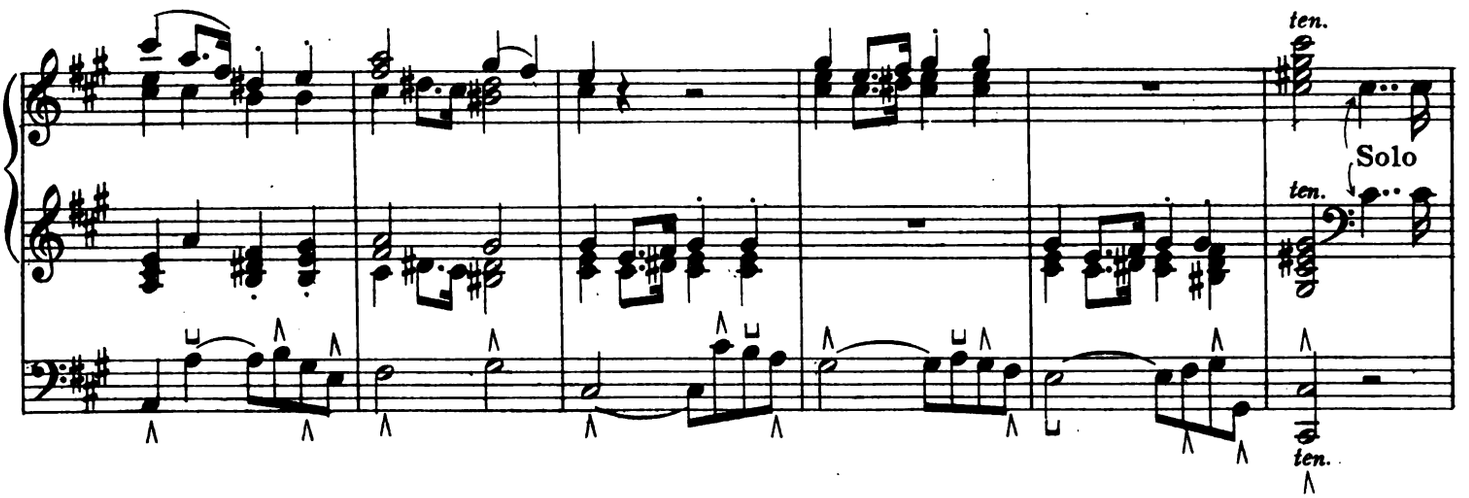

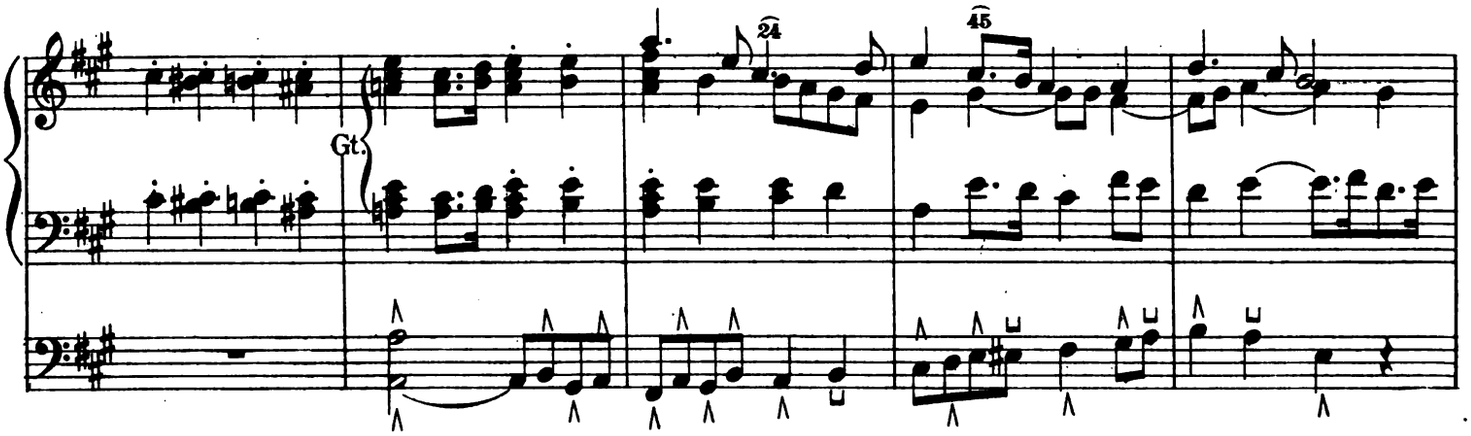

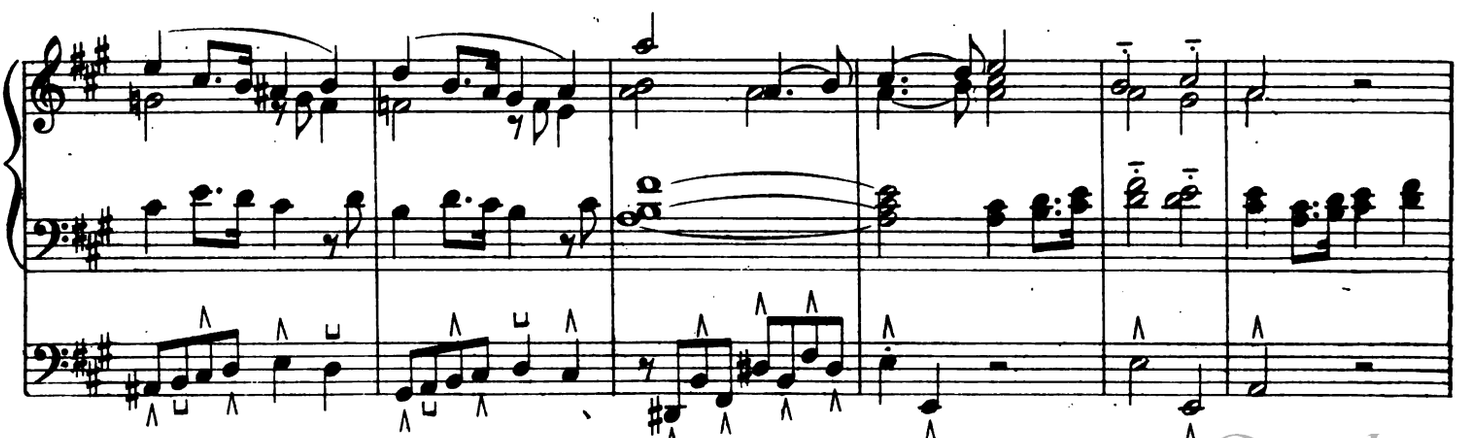

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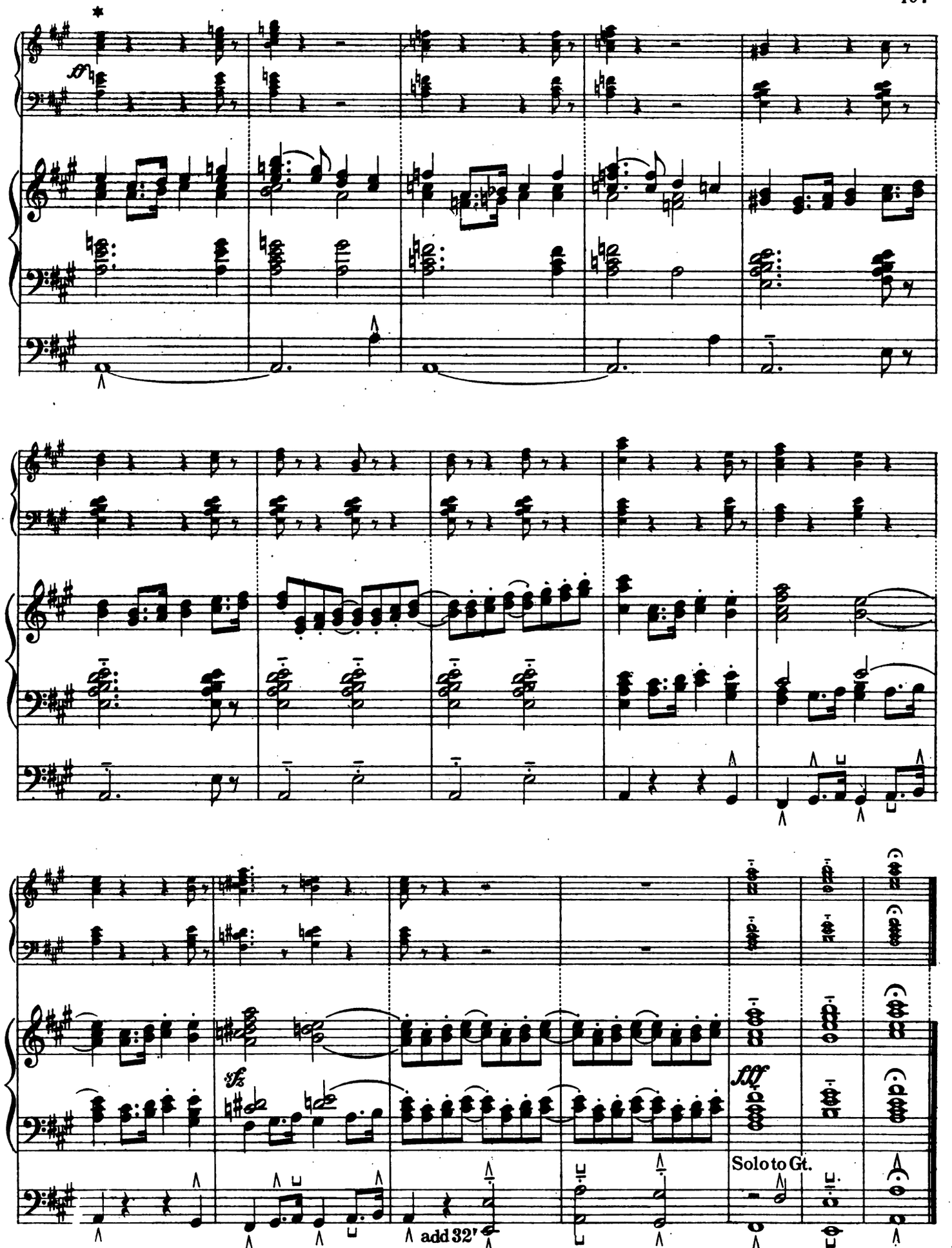

* These detached chords are obtained by coupling and uncoupling the SOLO to GREAT by means of a pedal coupler. (Where the coupling is effected by a draw stop, an assistant will be necessary, to use the stop as indicated.)

4-55-62228-7
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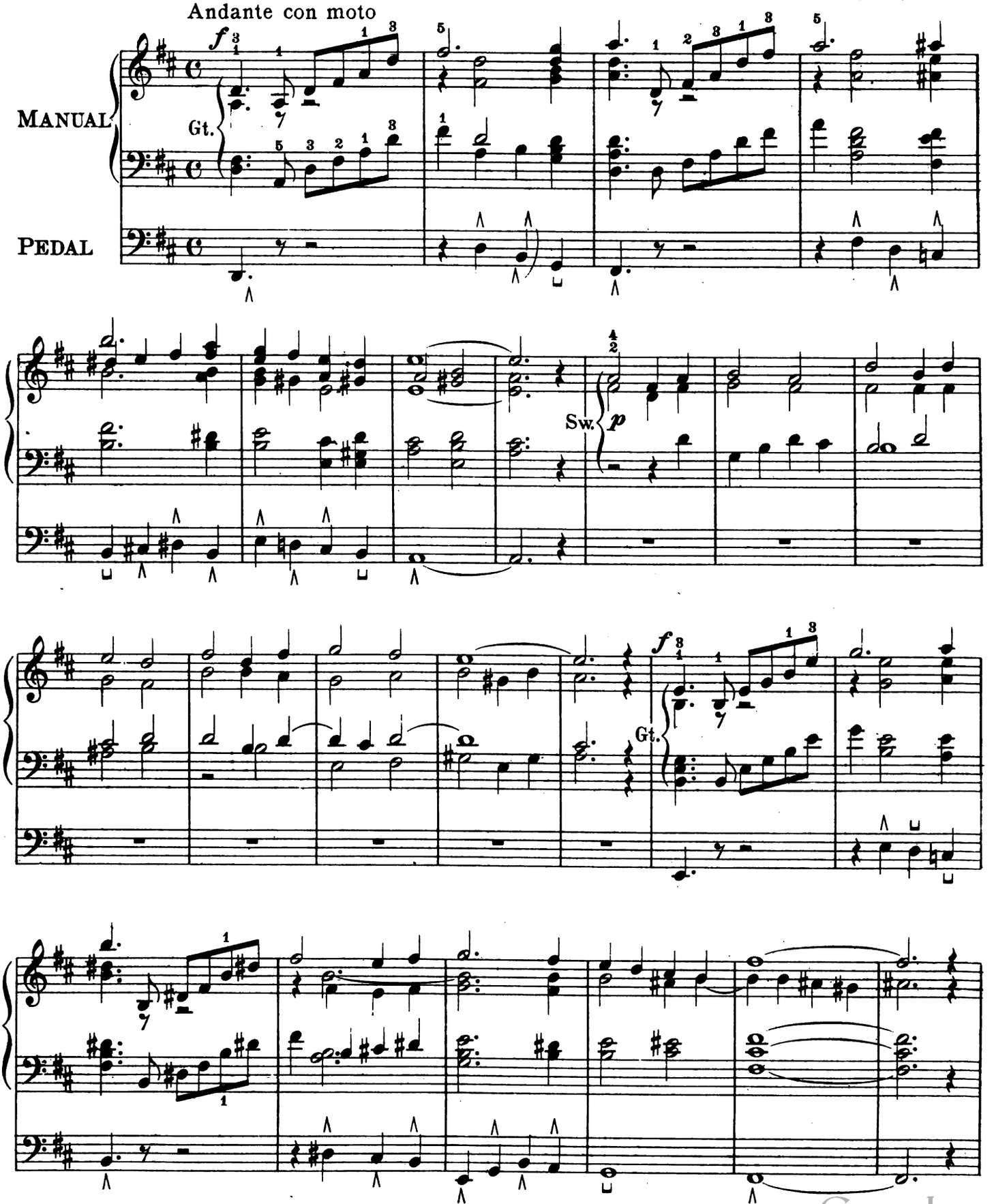
POSTLUDE in D

Prepare { Swell: 8′ and 4′
Great: Full to mixtures (Gt.to Sw.)
Pedal: 16′ and 8′ (Ped.to Gt.) }

Edited by WILLIAM C. CARL

Dr. W. VOLCKMAR
Op.368, № 2

Andante con moto



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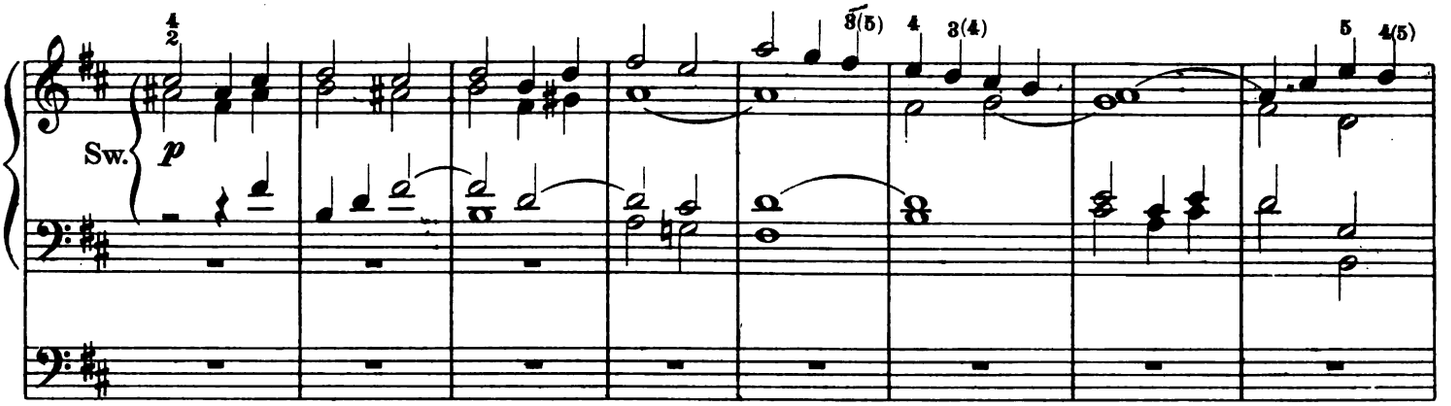

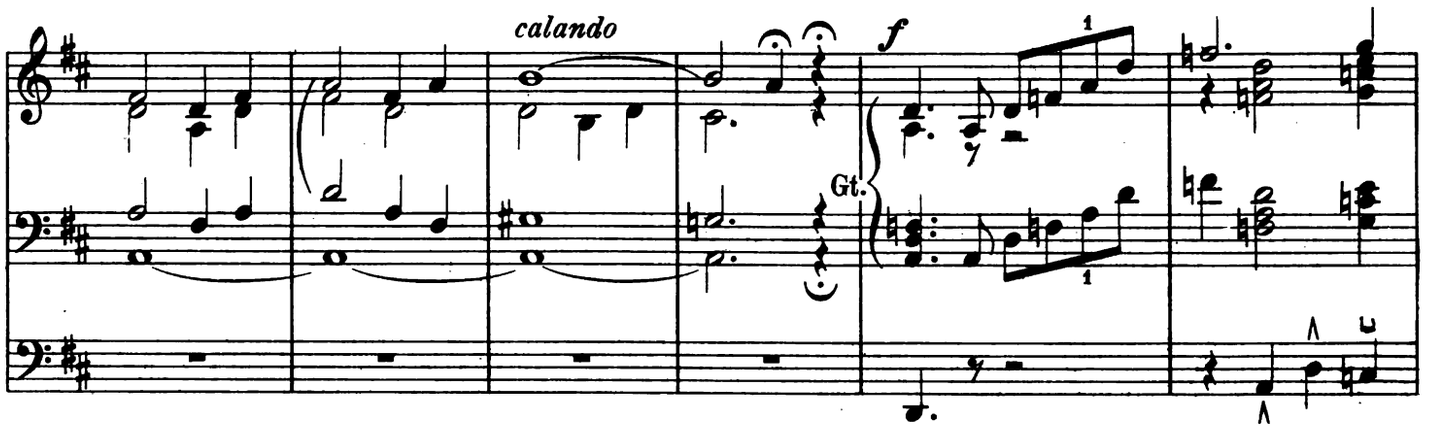

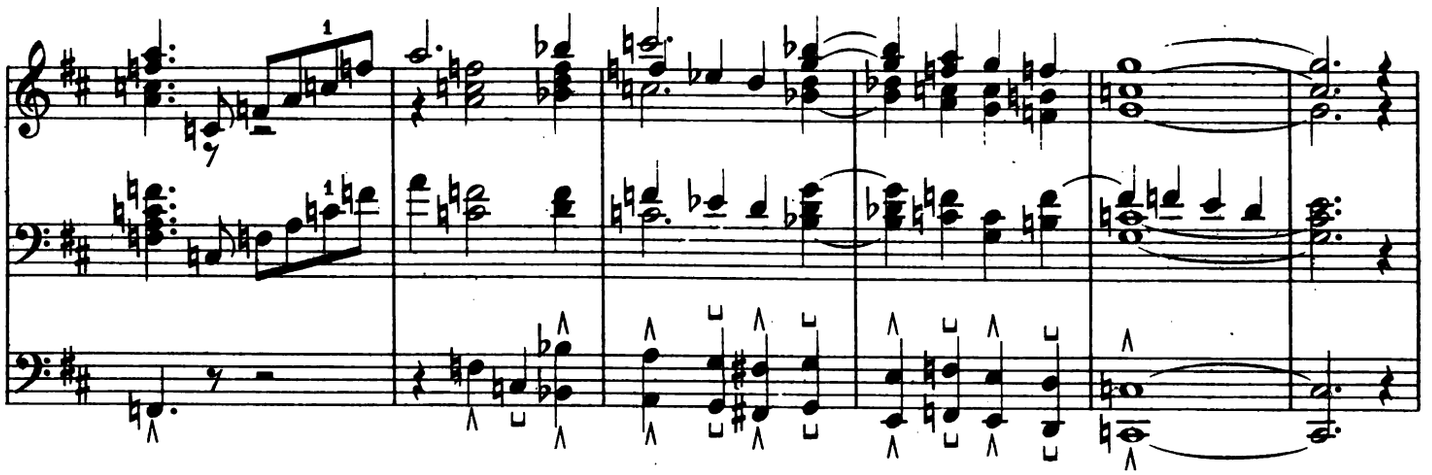

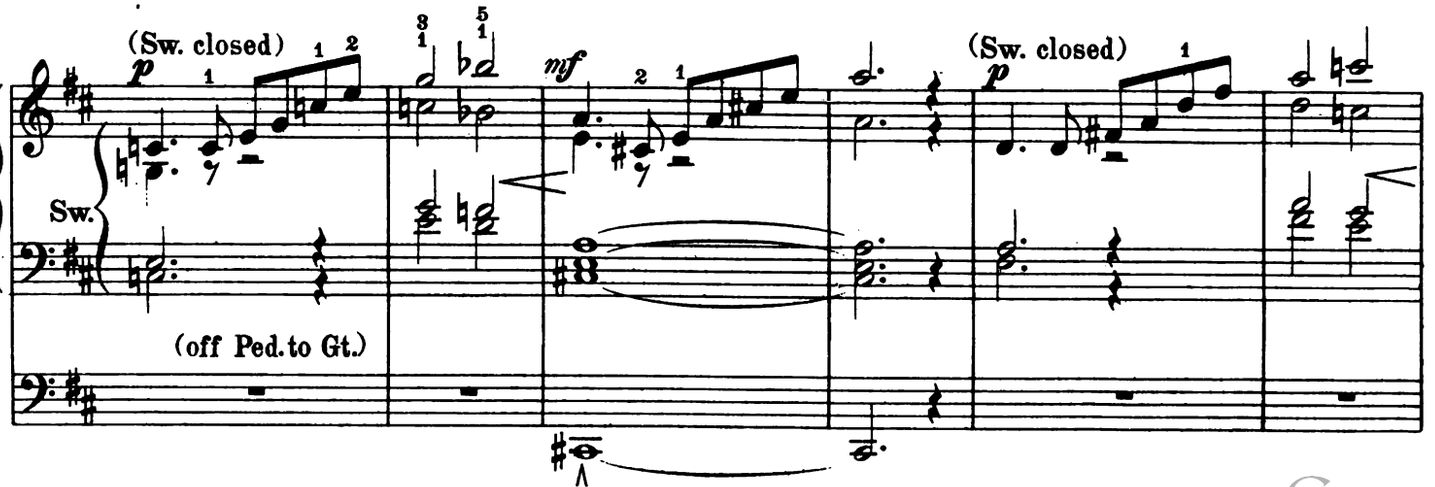

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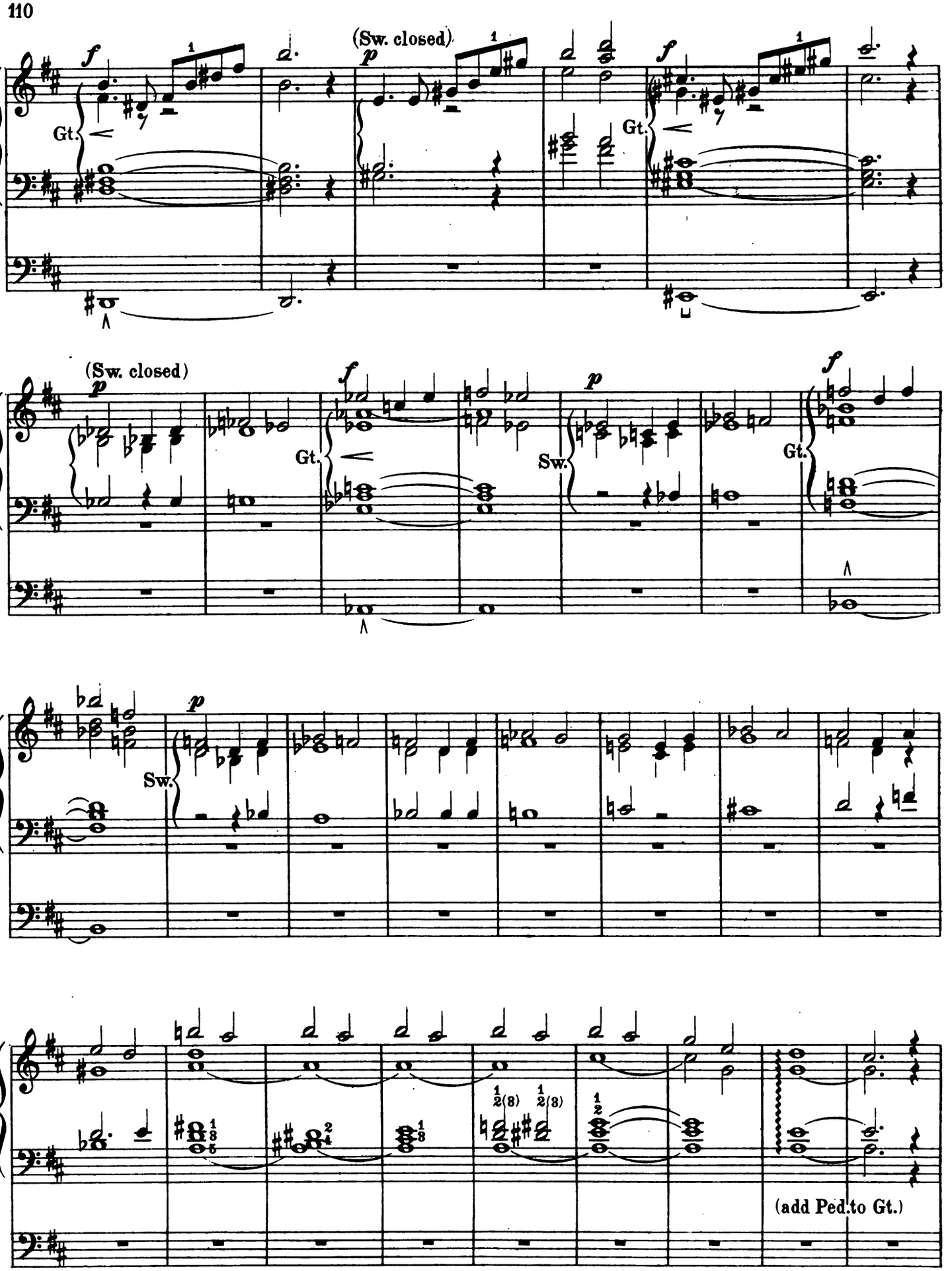
4-55-62229-5



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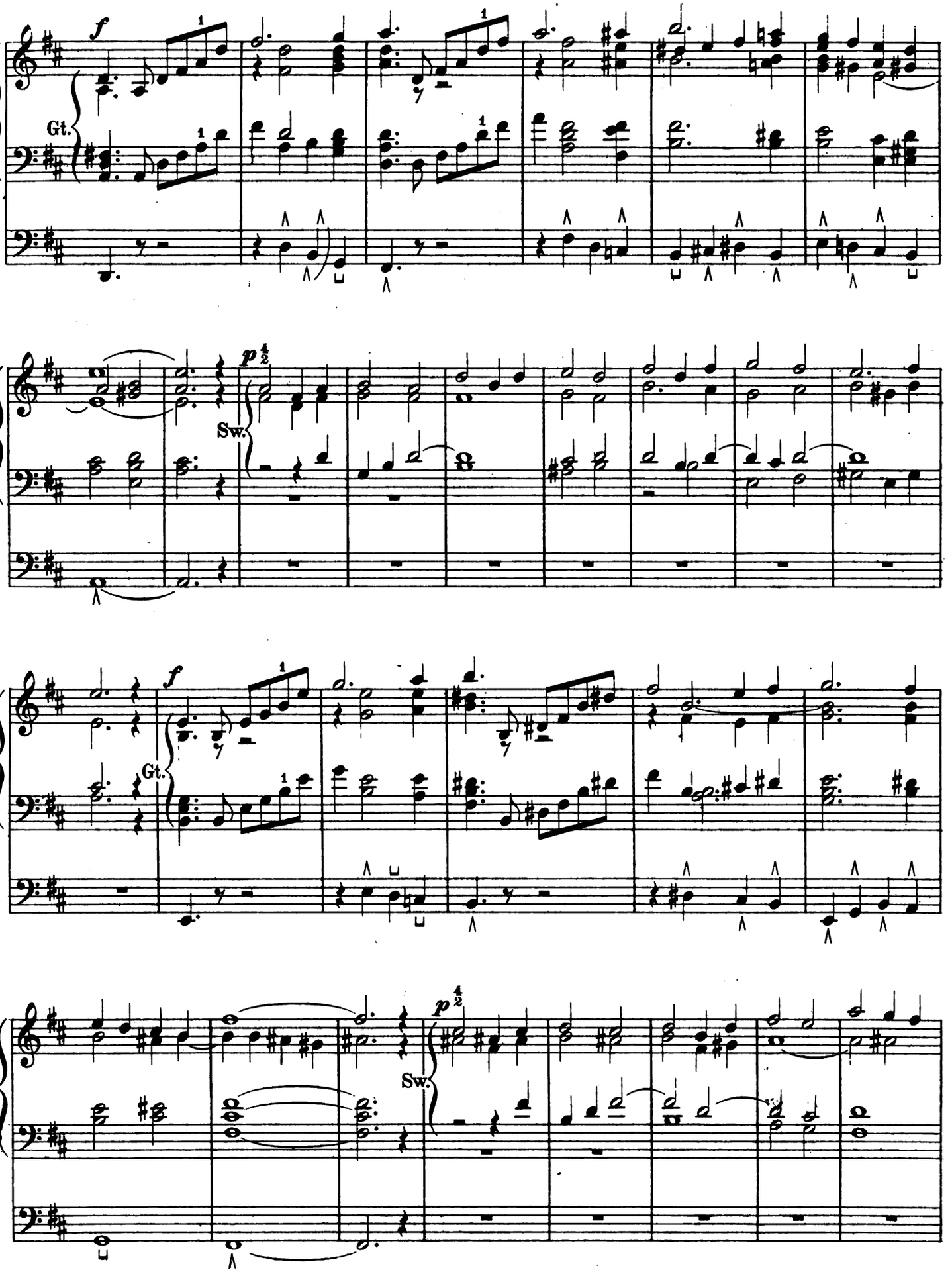

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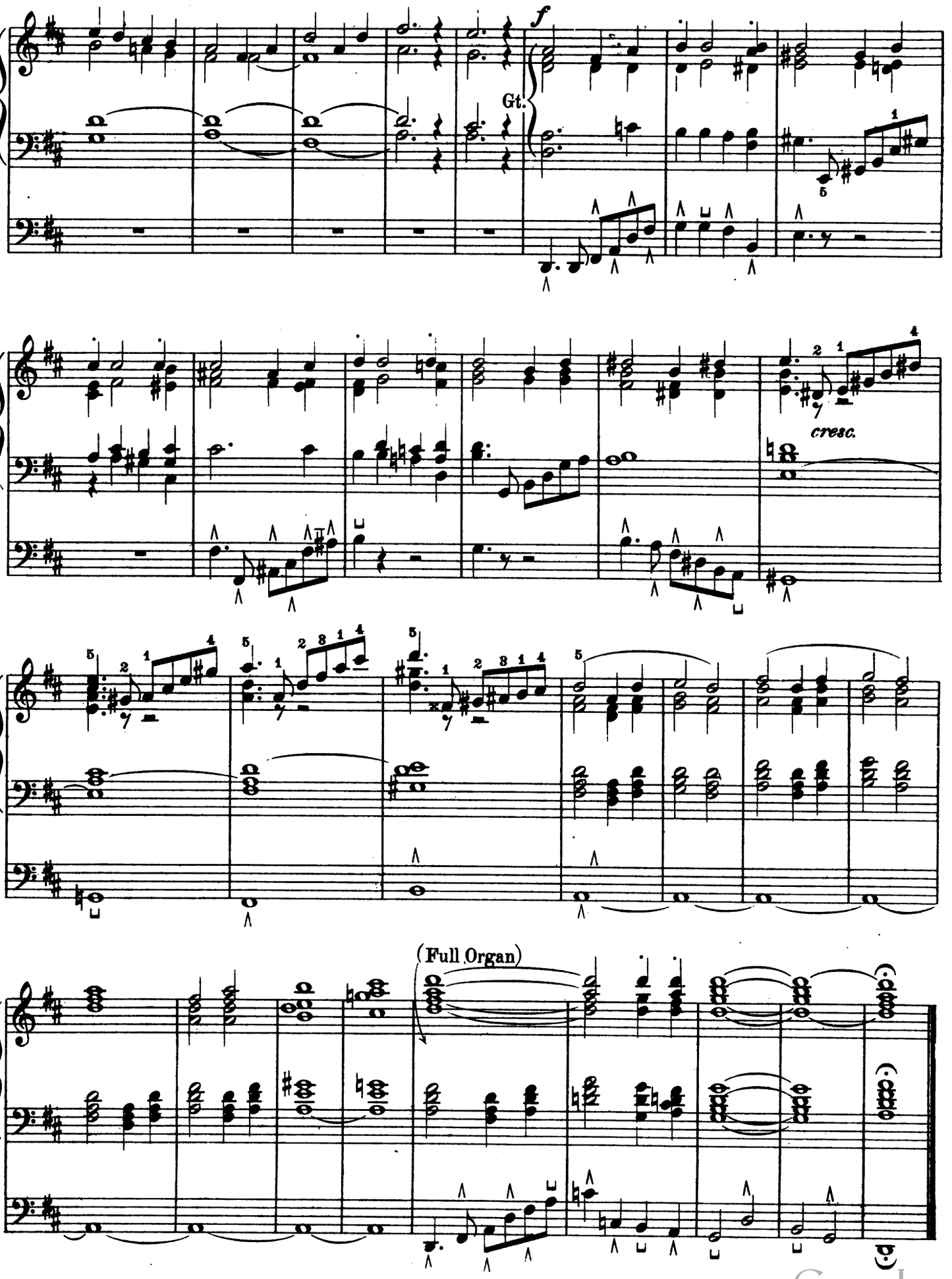

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Prepare { Swell: 8′ and 4′ with Oboe 8′
Great: 8′ and 4′ (Sw. to Gt.)
Choir: 8′ and 4′ (coup. to Sw.)
Pedal: 16′ and 8′ (Gt to Ped.) (Sw. to Ped.)

POSTLUDE in C minor

Edited by WILLIAM C. CARL

EDMONDSTOUNE DUNCAN
Op. 20, No. 6

Allegro

MANUAL

PEDAL

Gt.

Ch.

(off Gt. to Ped.)

Sw.

cresc.

Gt.

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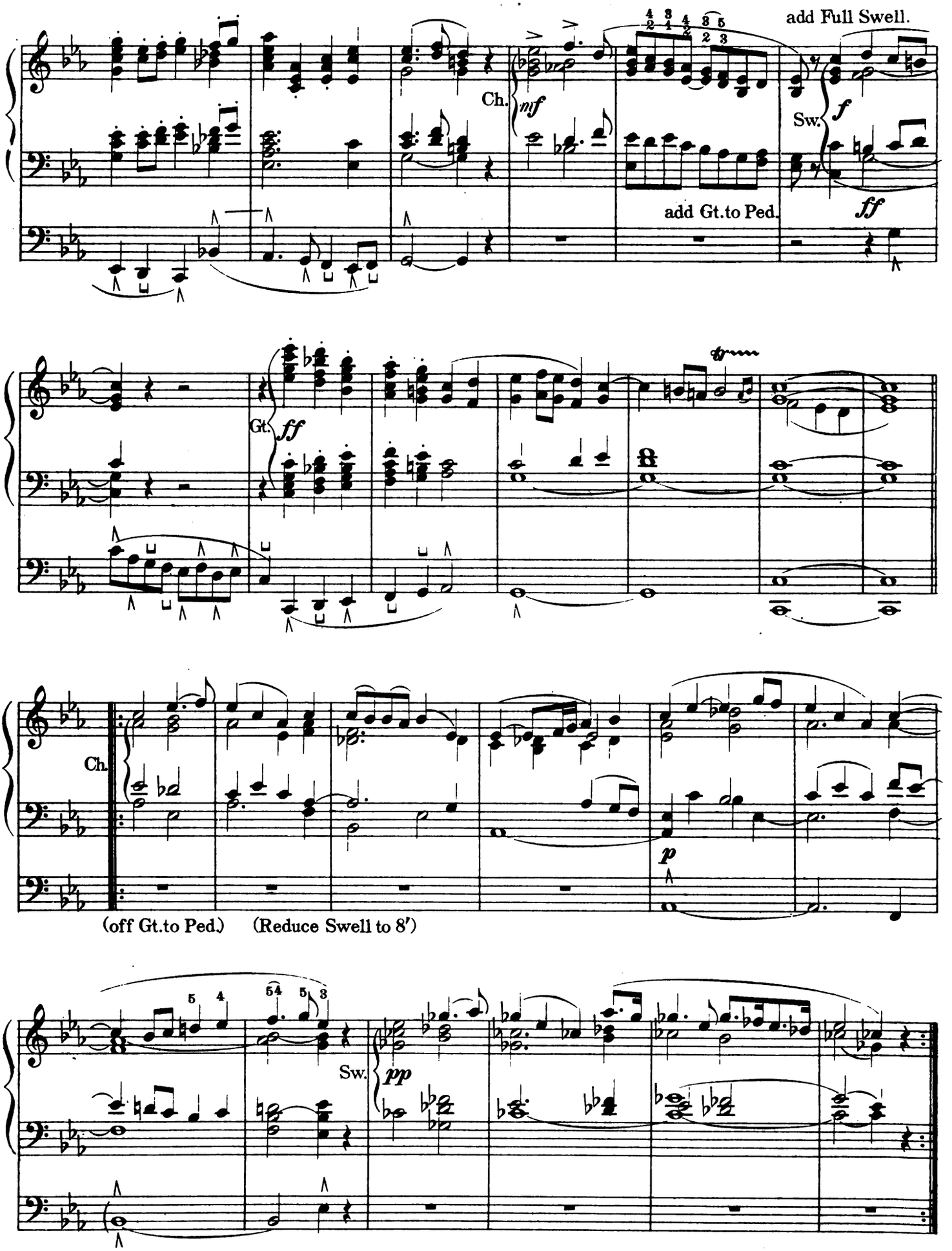

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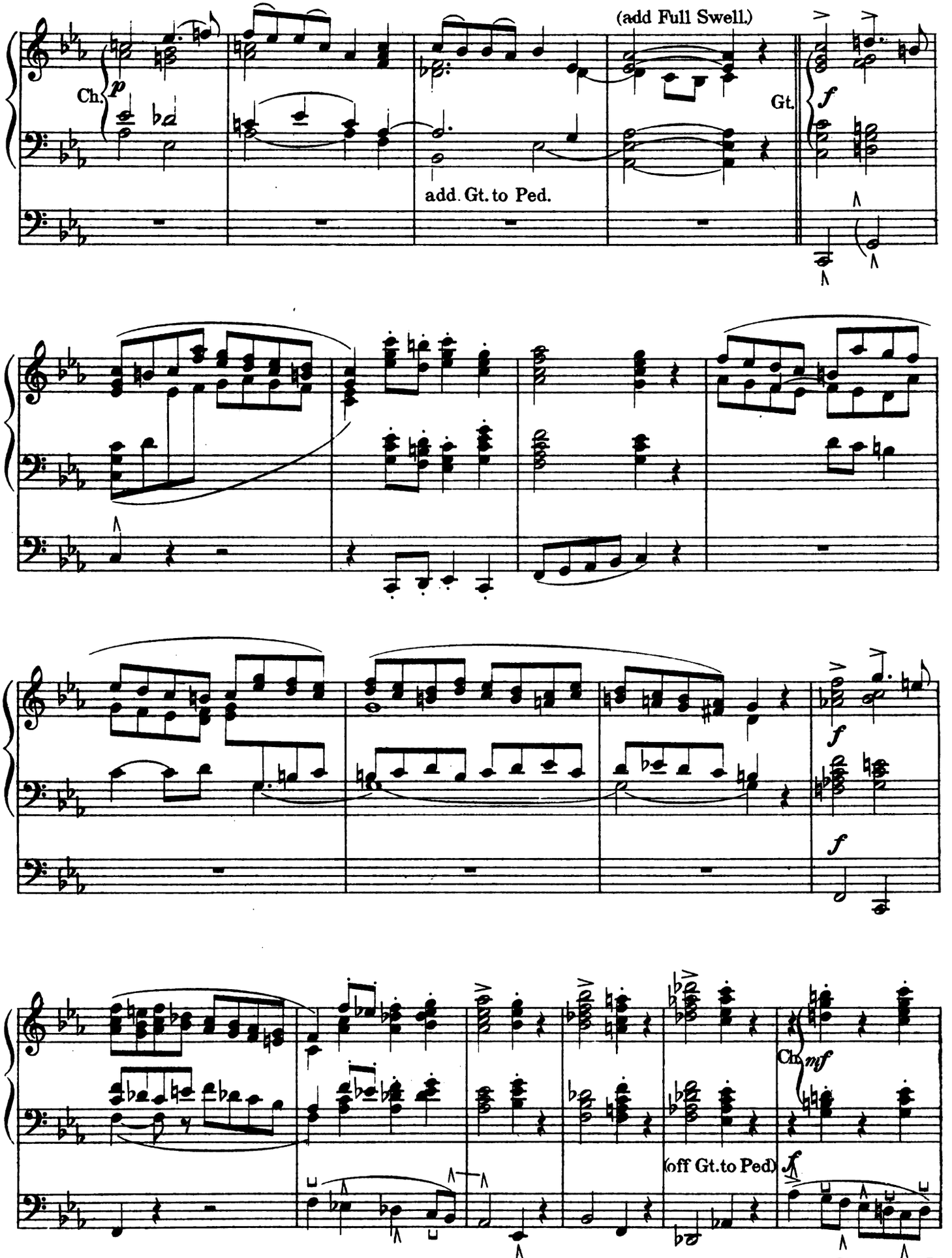

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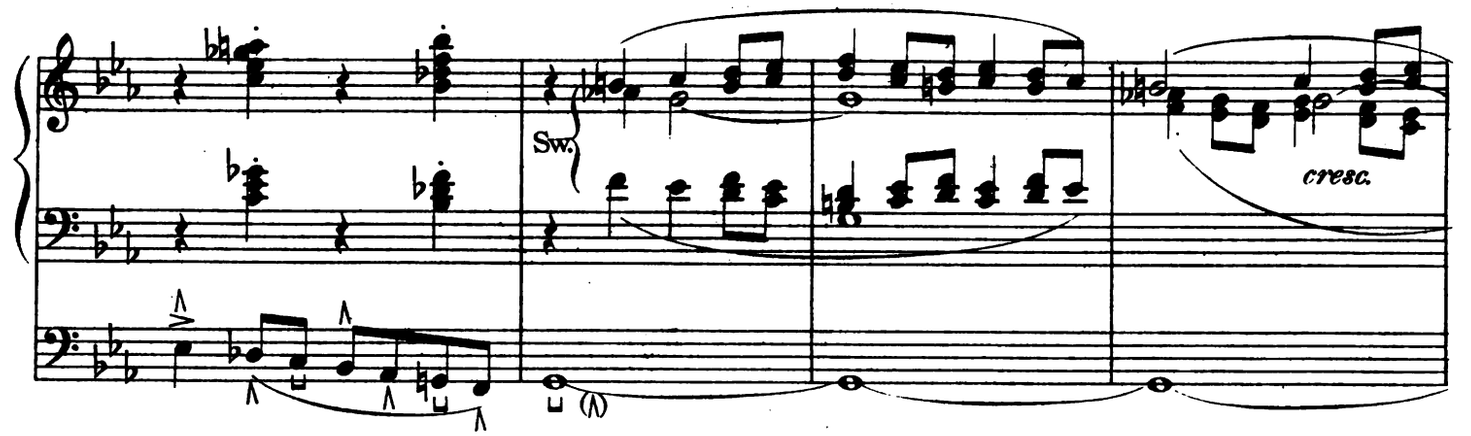
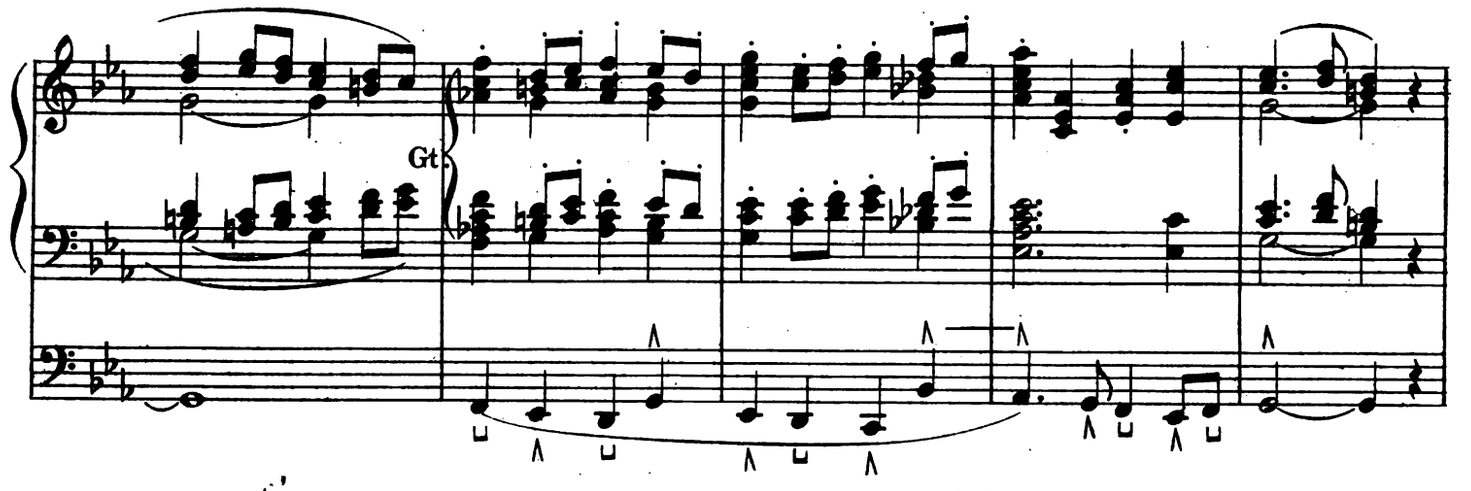
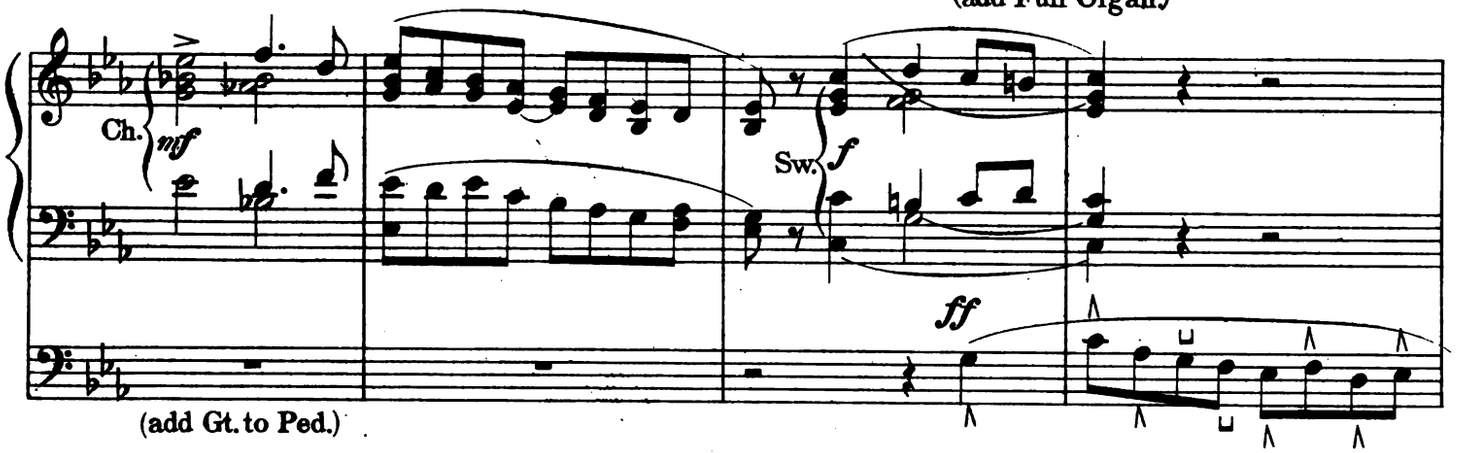
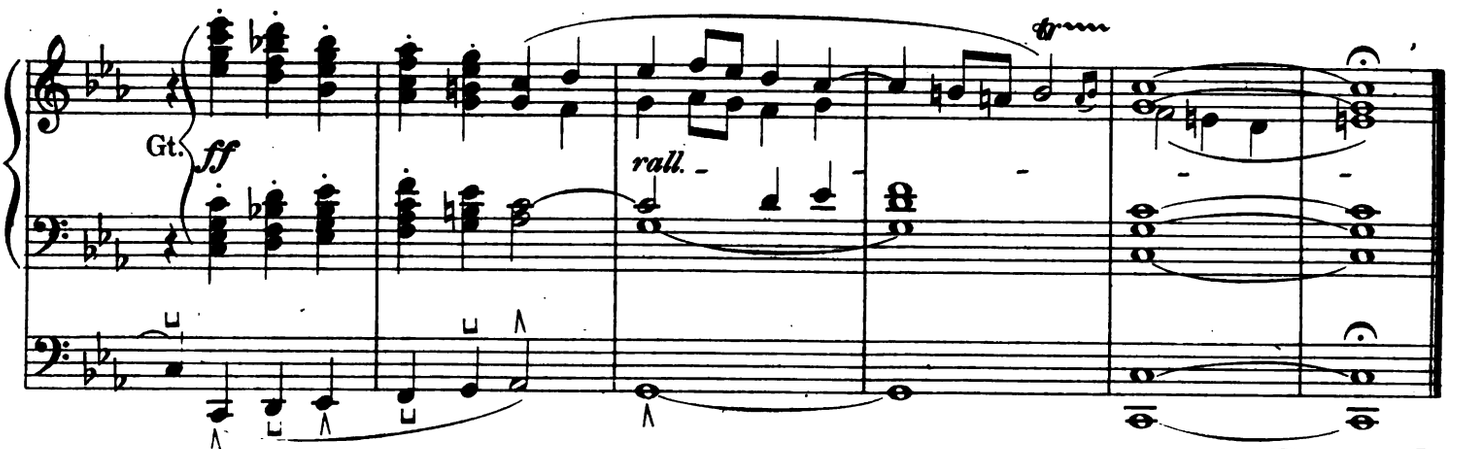




(add Full Organ.)





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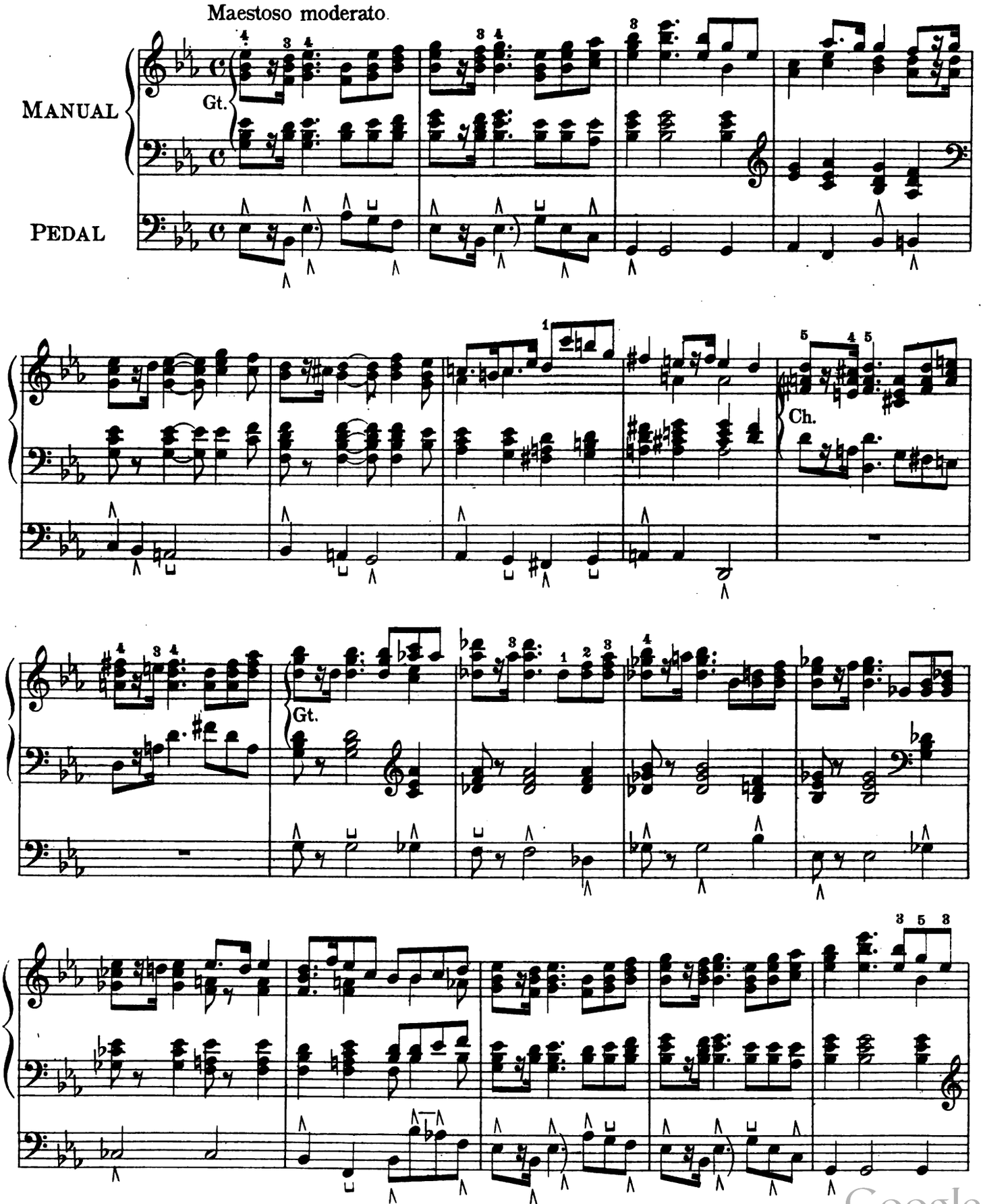
Prepare { Swell: Full
Great: Full (Gt. to Sw.)
Choir: 16′, 8′ and 4′
Pedal: 16′ and 8′ (Ped. to Gt.)

POSTLUDE; "ALLELUIA!"

Edited by WILLIAM C. CARL

CLEMENT LORET

Maestoso moderato.



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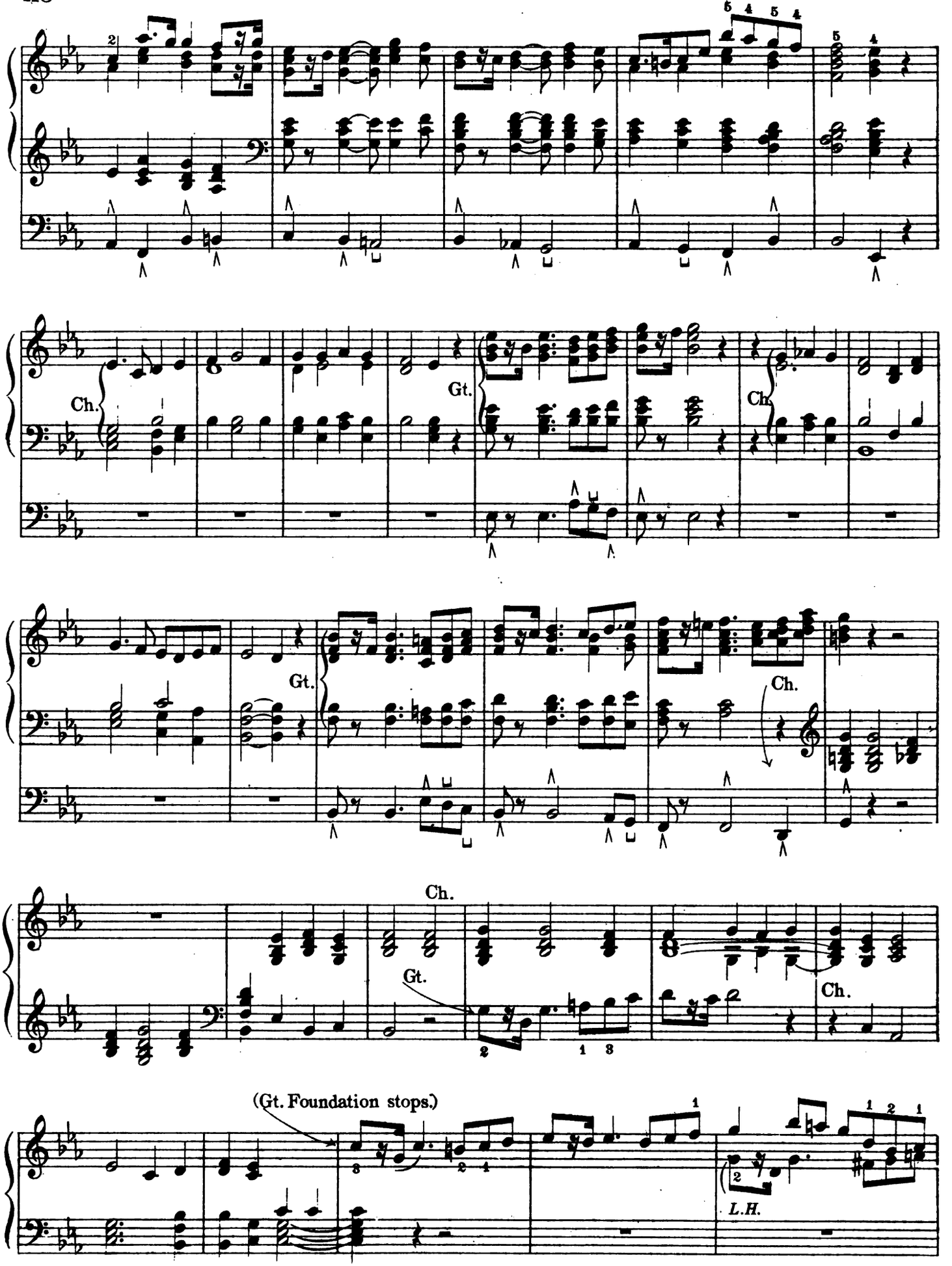

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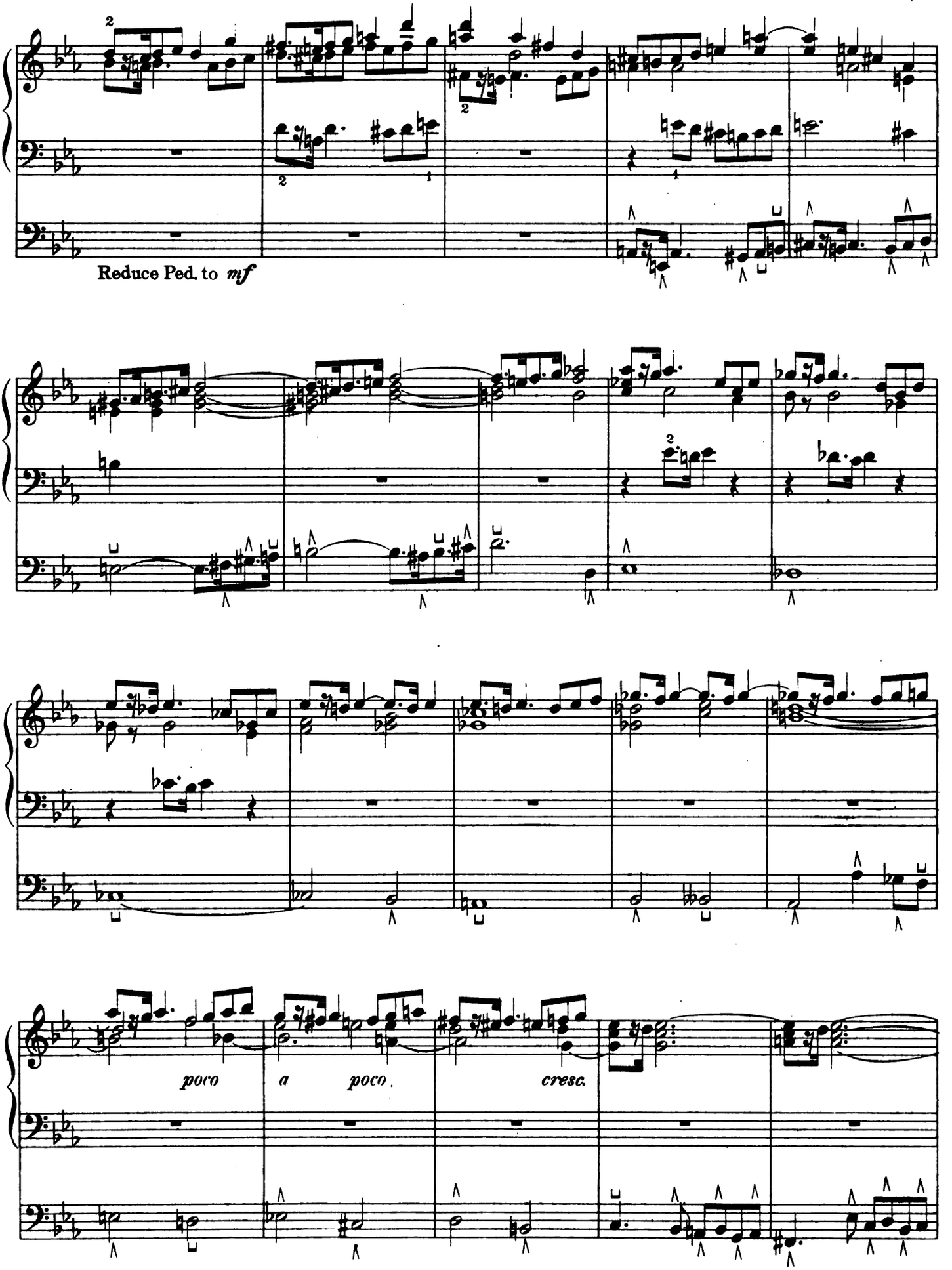

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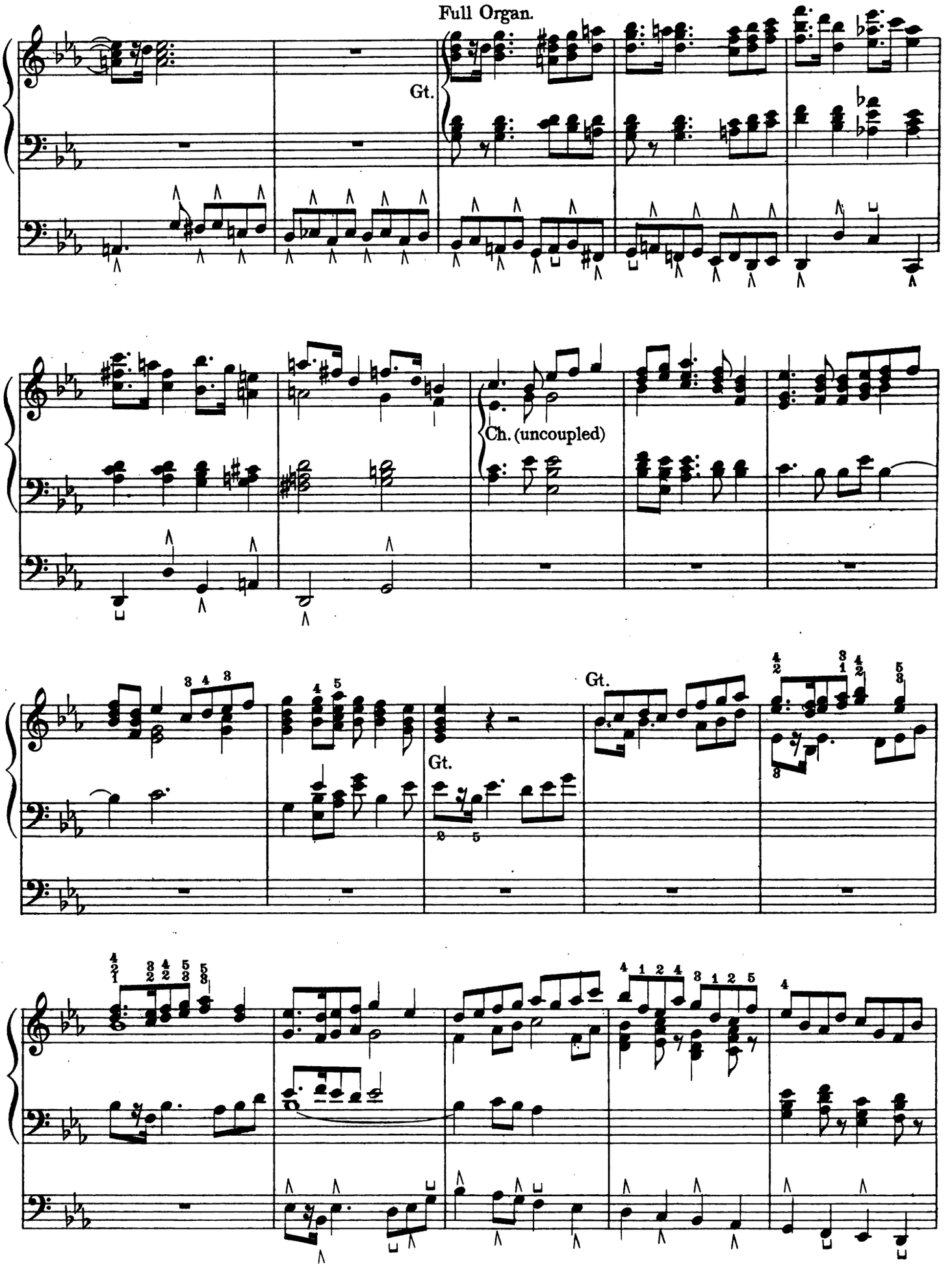
4-55-62282 - 5



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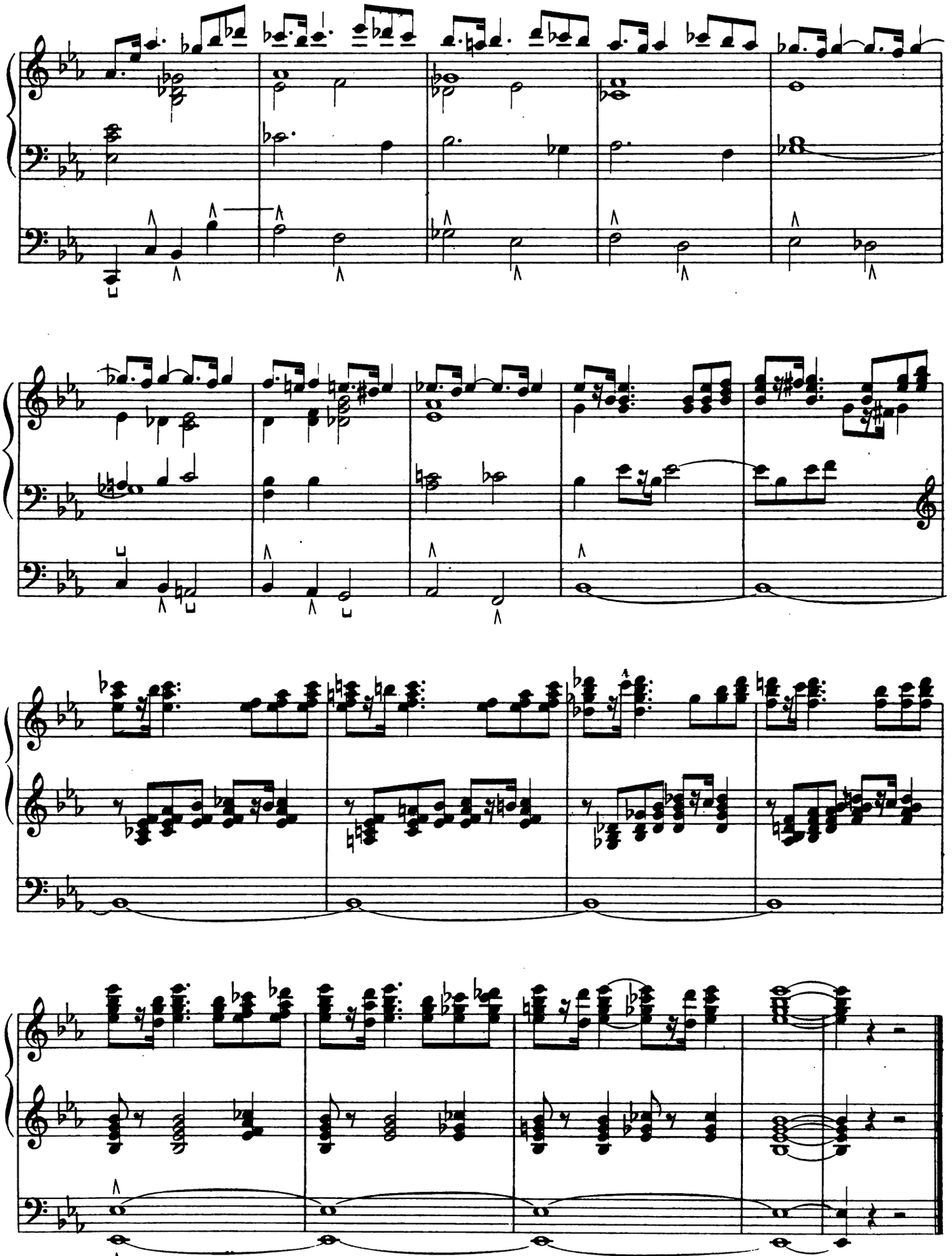

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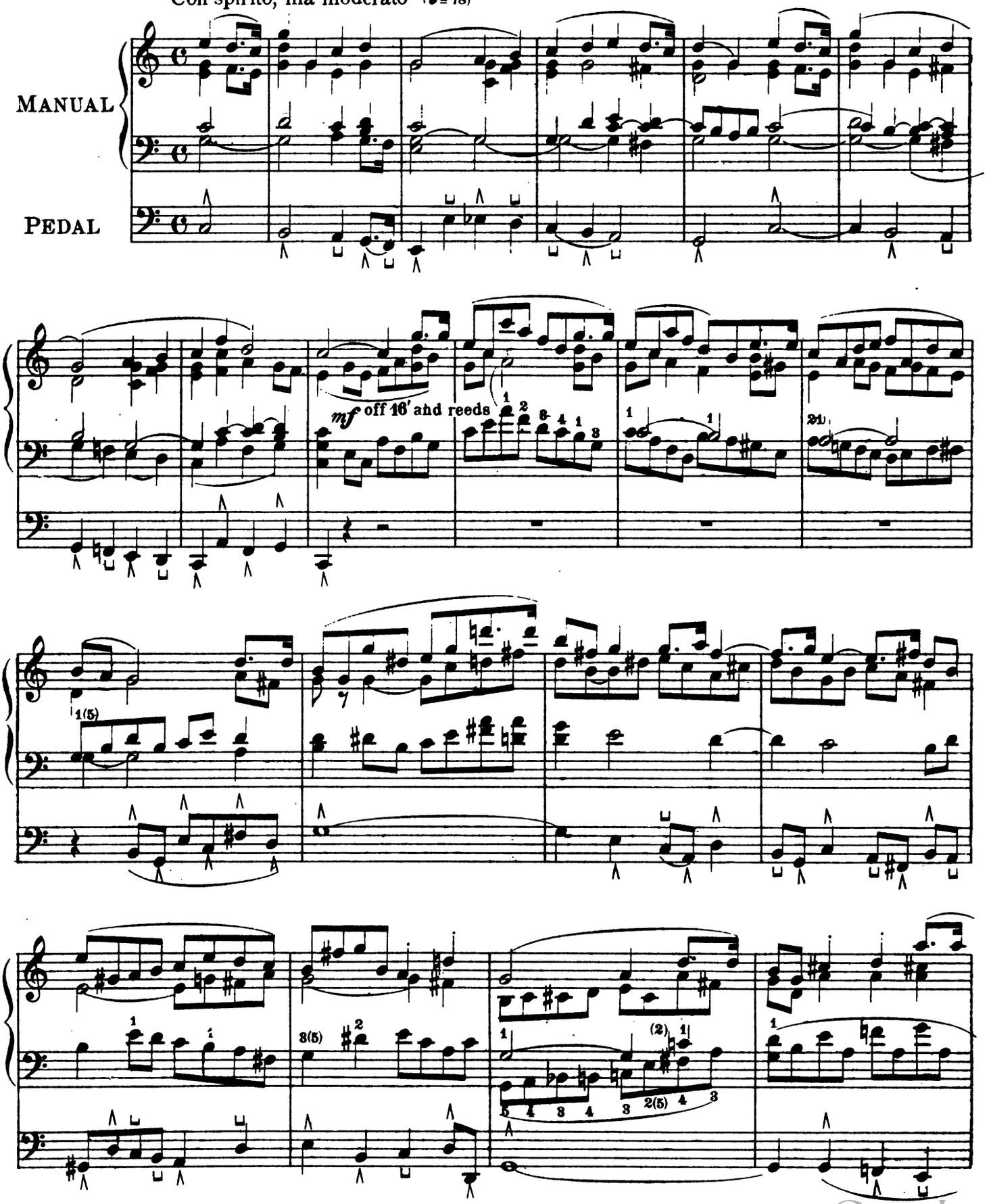
Prepare { Swell: Full
Great: Full (Coupled to Sw.)
Pedal: 16′ and 8′ (Coupled to Gt.)

POSTLUDE in C

Edited by WILLIAM C. CARL.

HENRY SMART

Con spirito, ma moderato · (♩ = 78)



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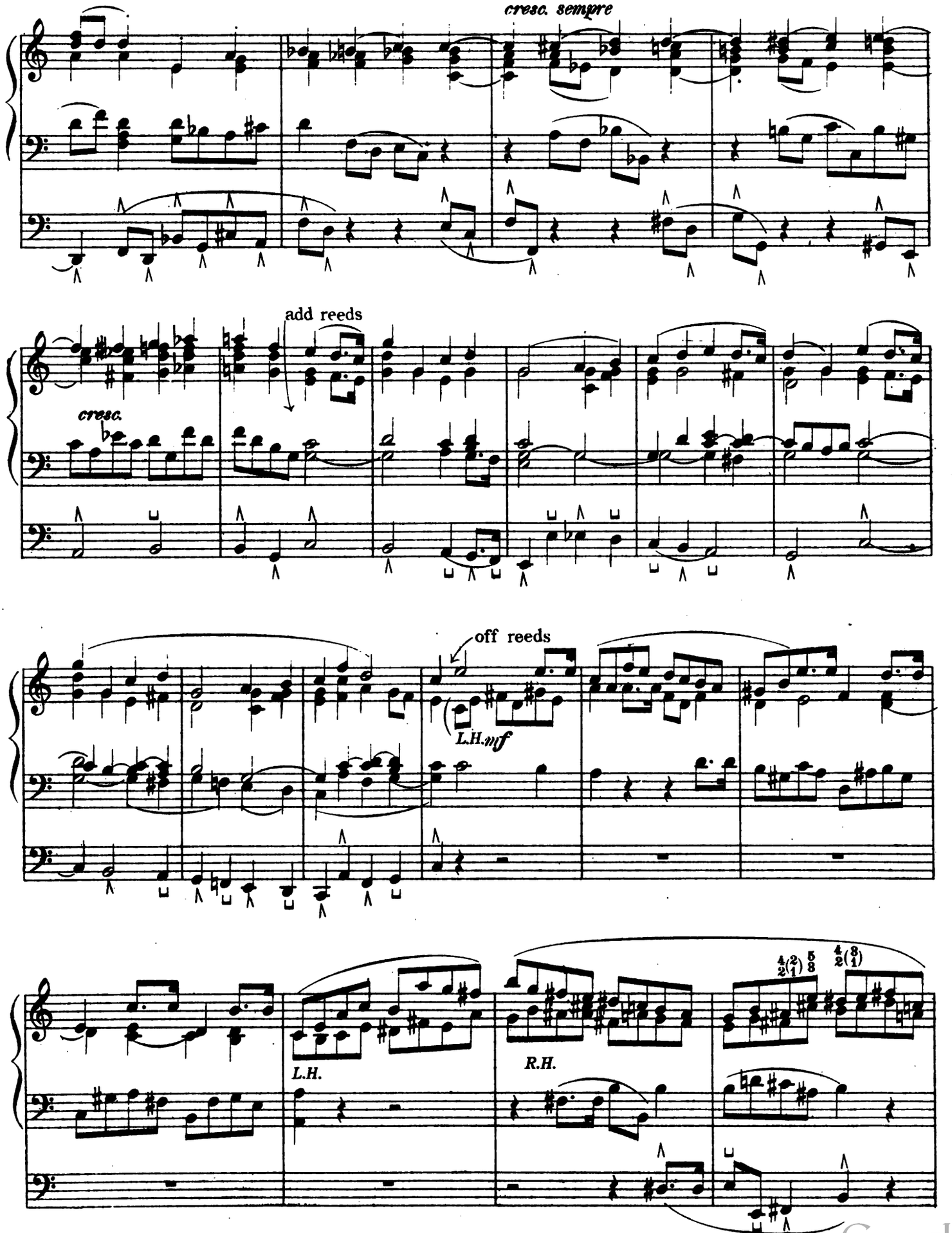

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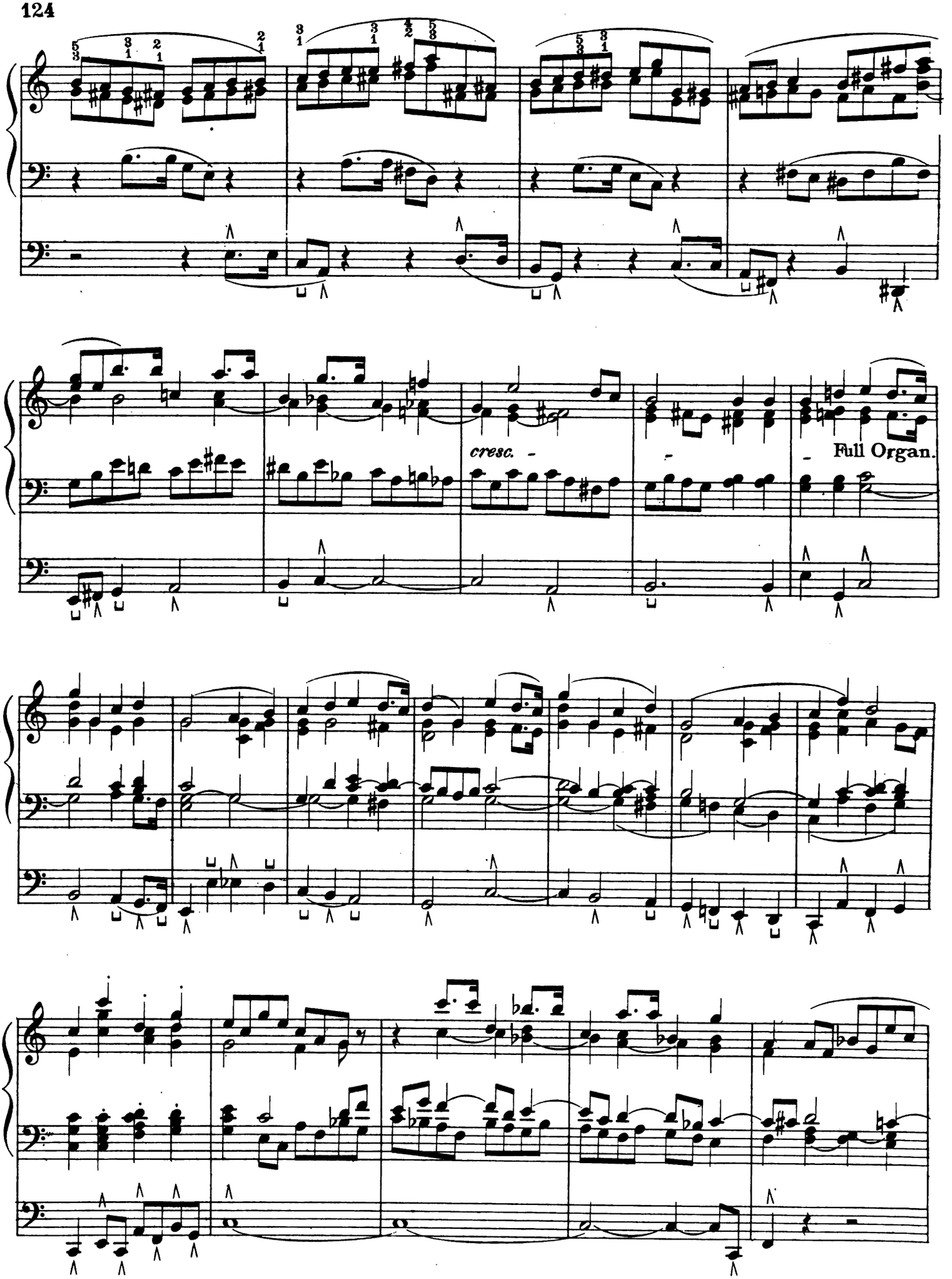

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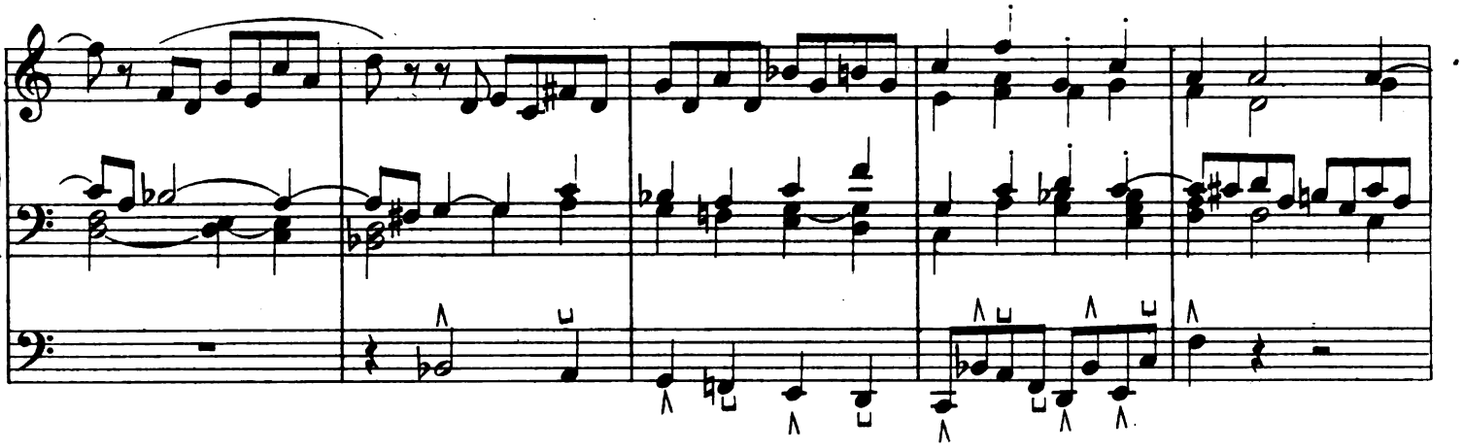

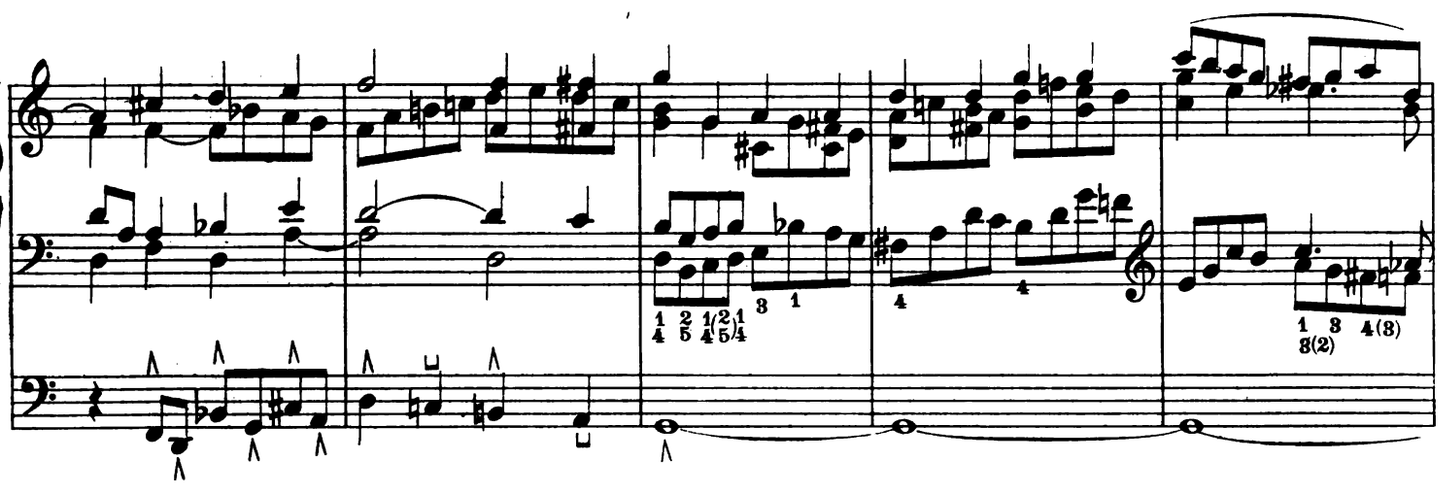

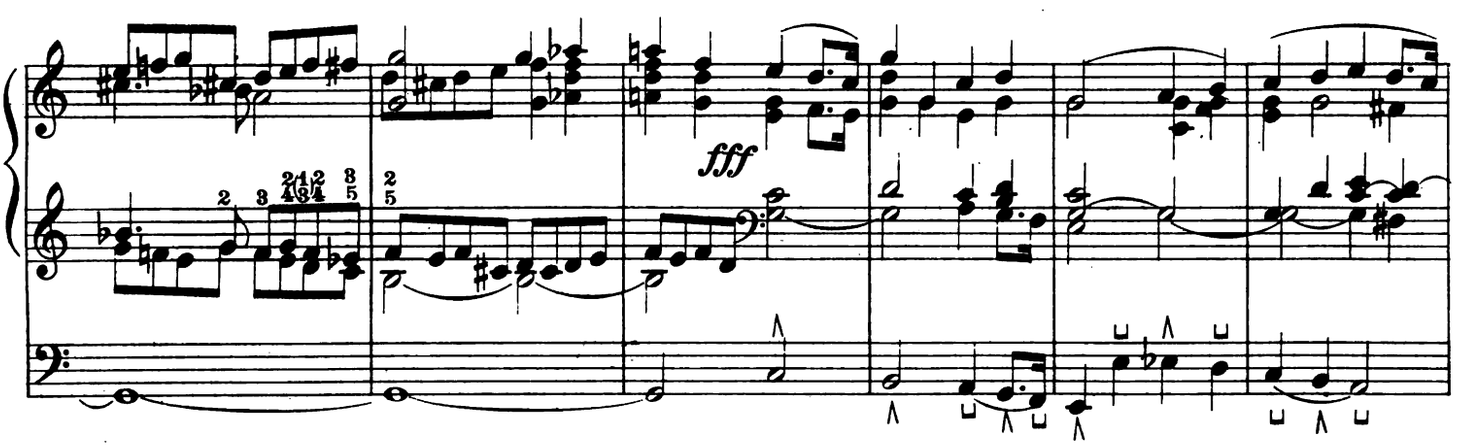

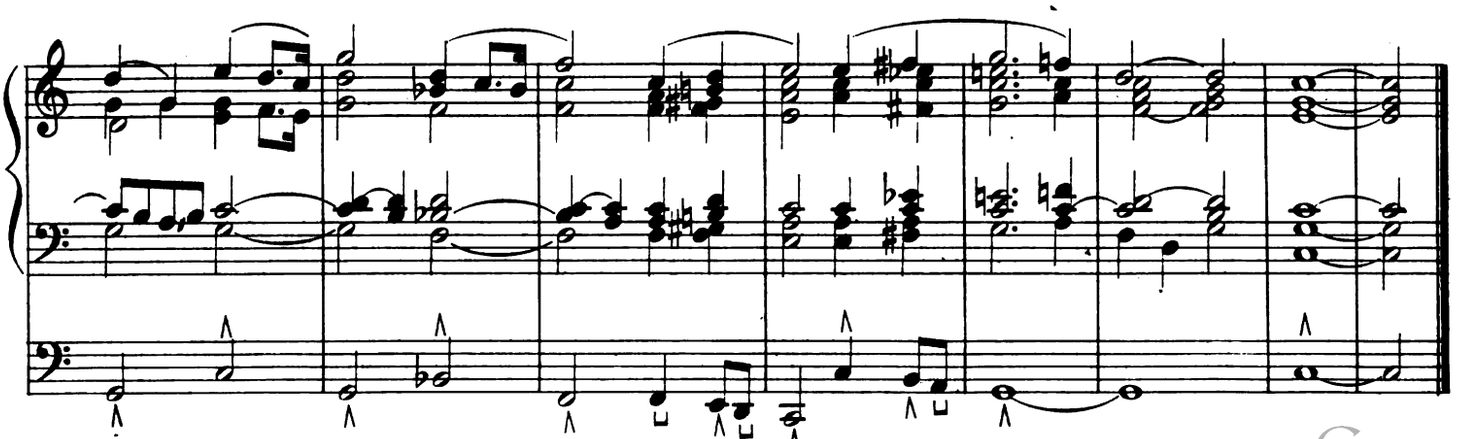

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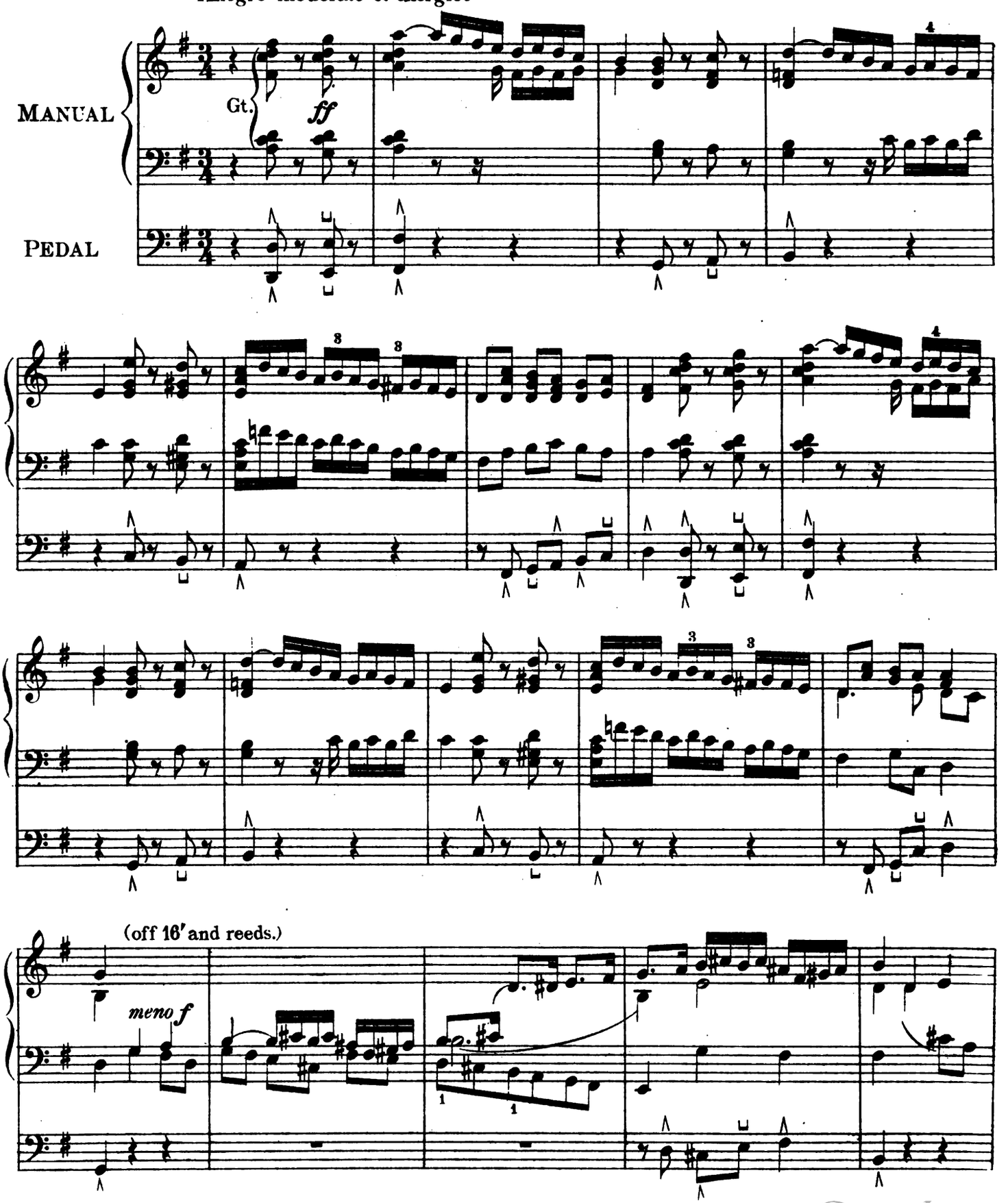
Prepare { Swell: Full (with reeds.)
Great: Full (Gt. to Sw.)
Pedal: 16′ and 8′ (Ped. to Gt.) }

POSTLUDE in G

Edited by WILLIAM C. CARL

CHRISTIAN CAPPELEN
Op. 28, No 11

Allegro moderato et energico



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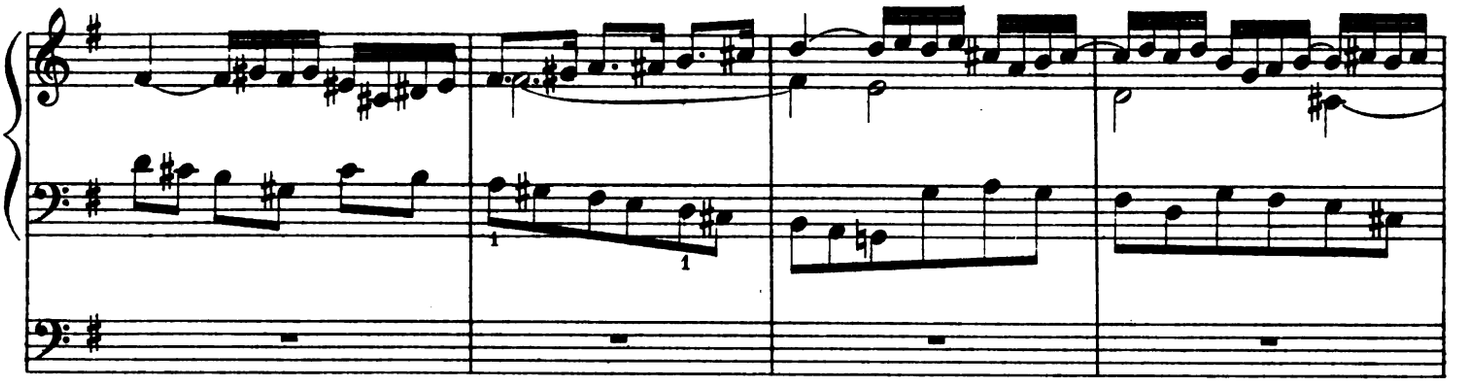

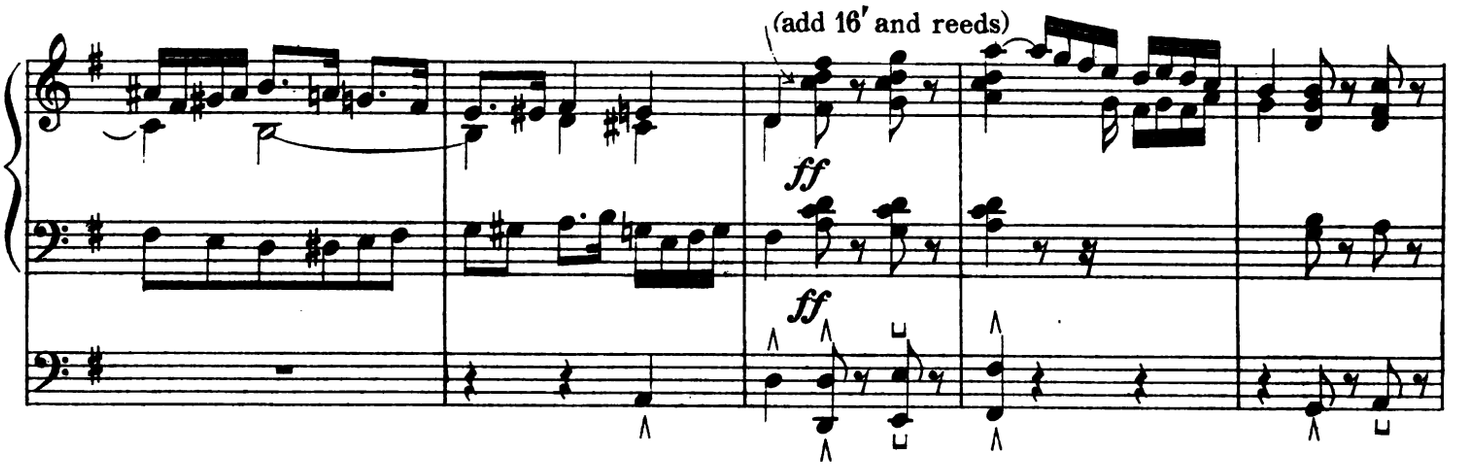

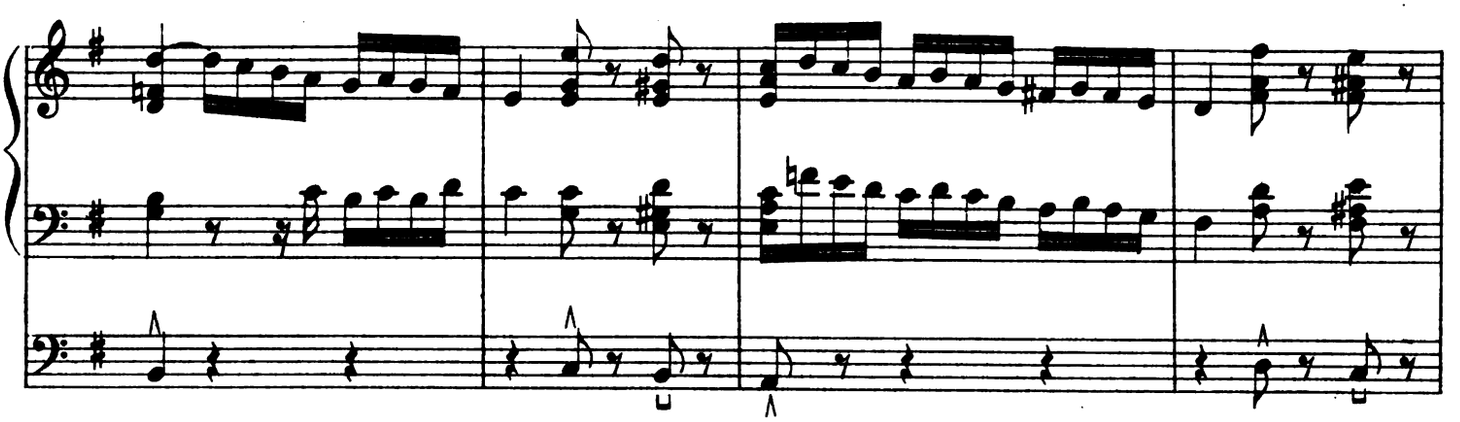

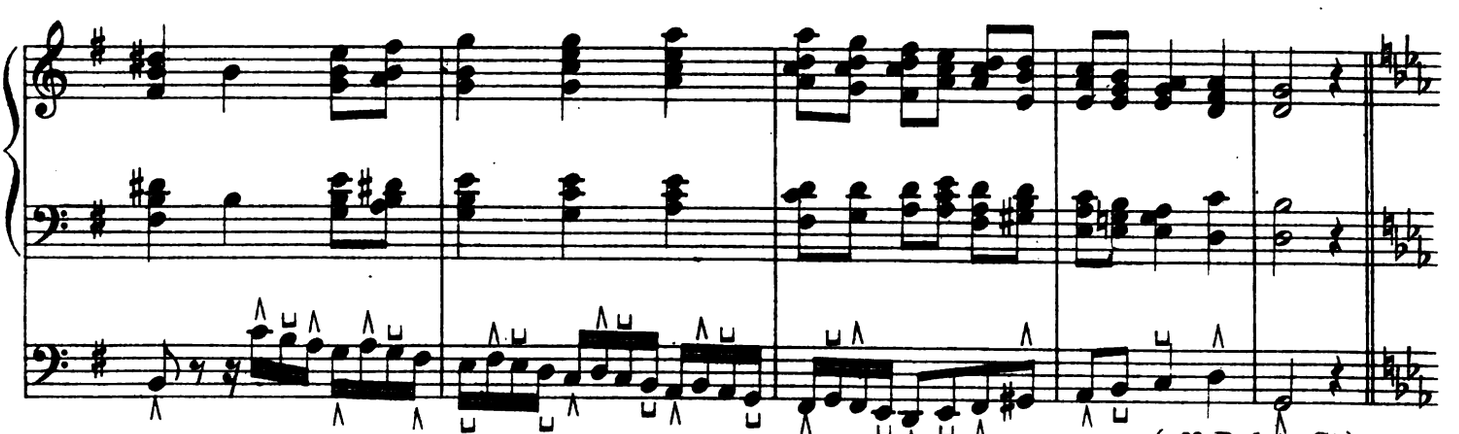

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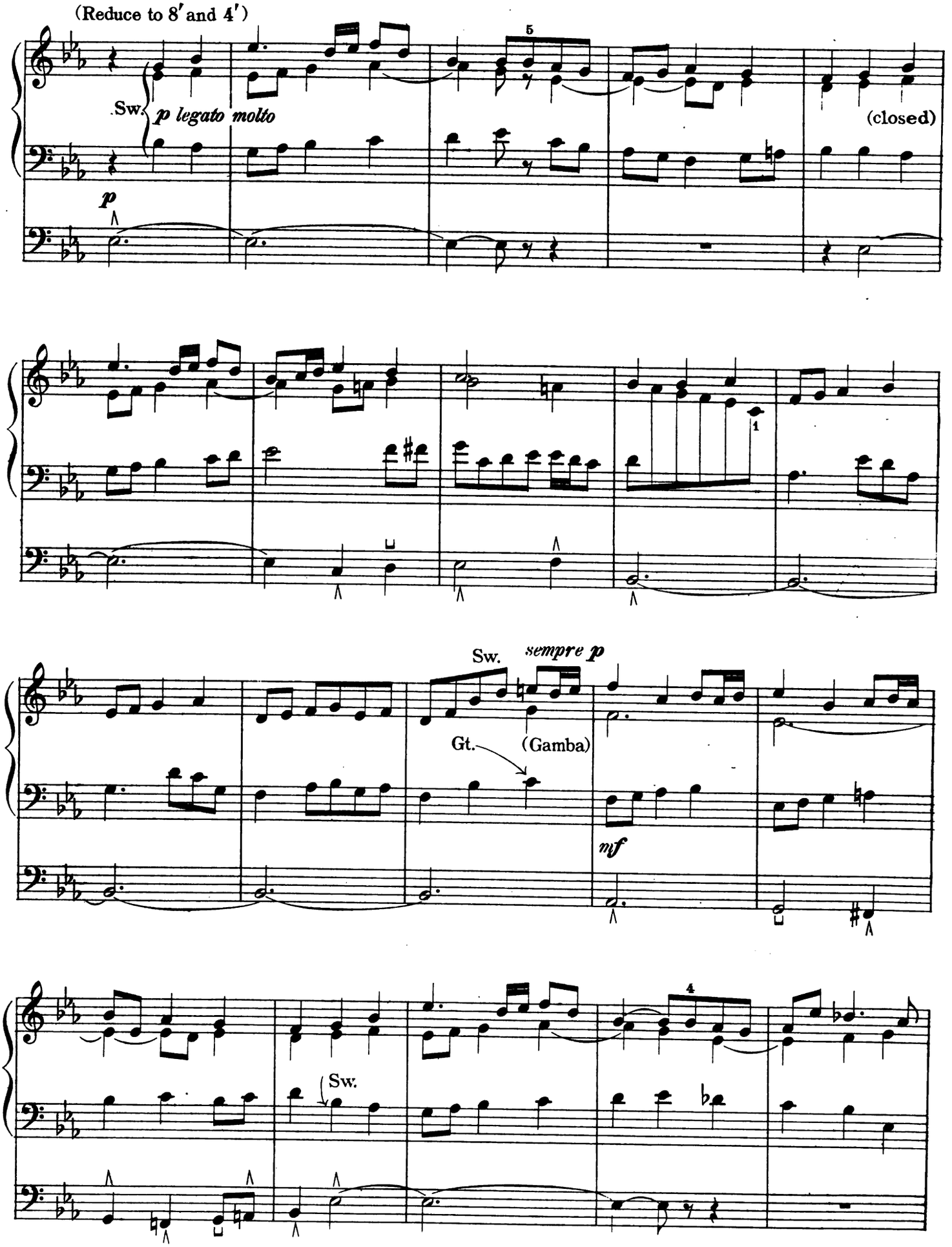

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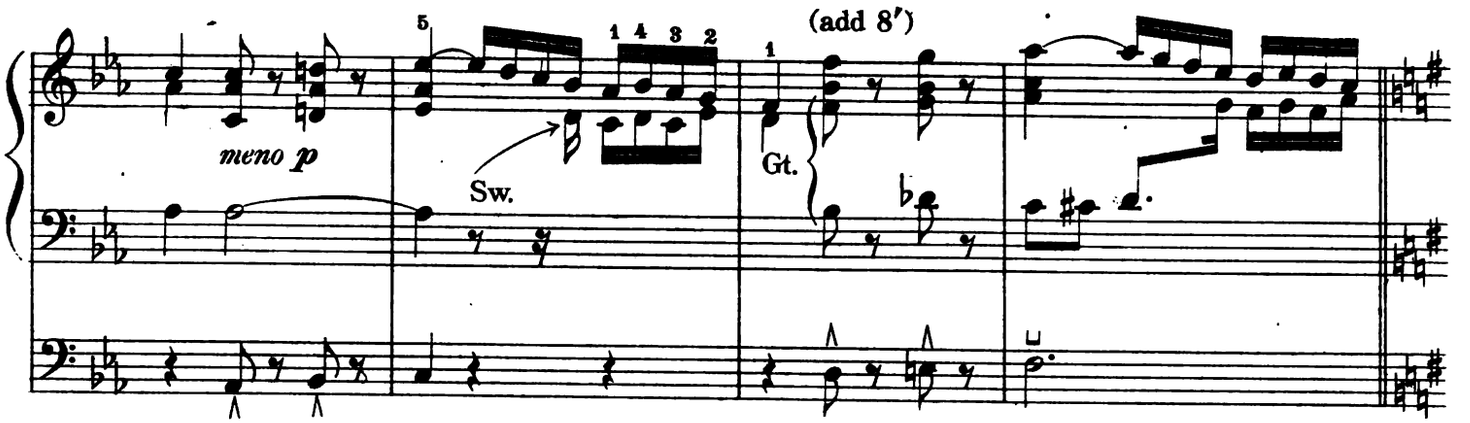

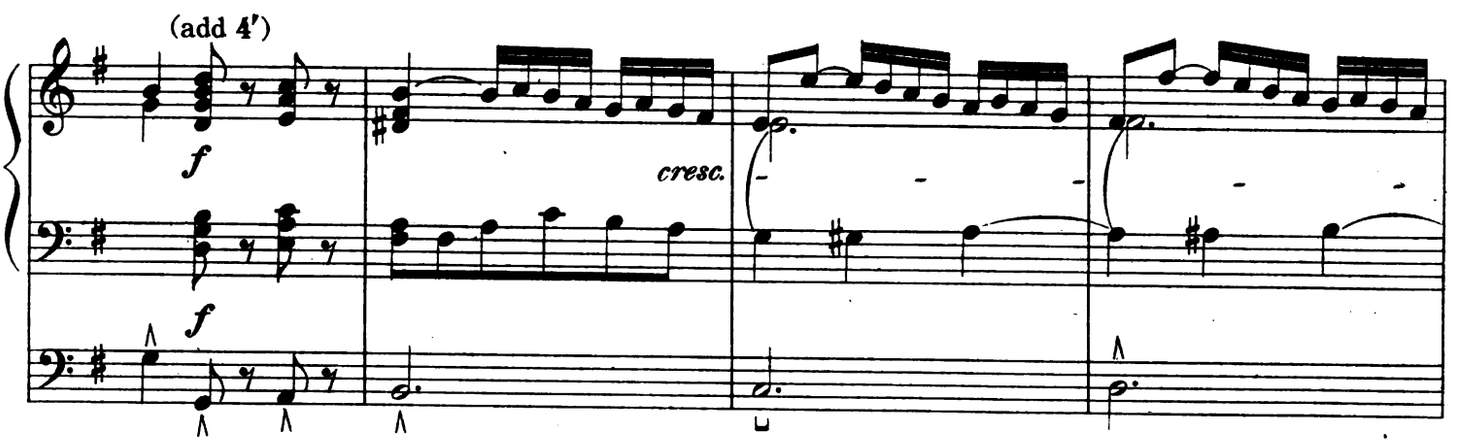

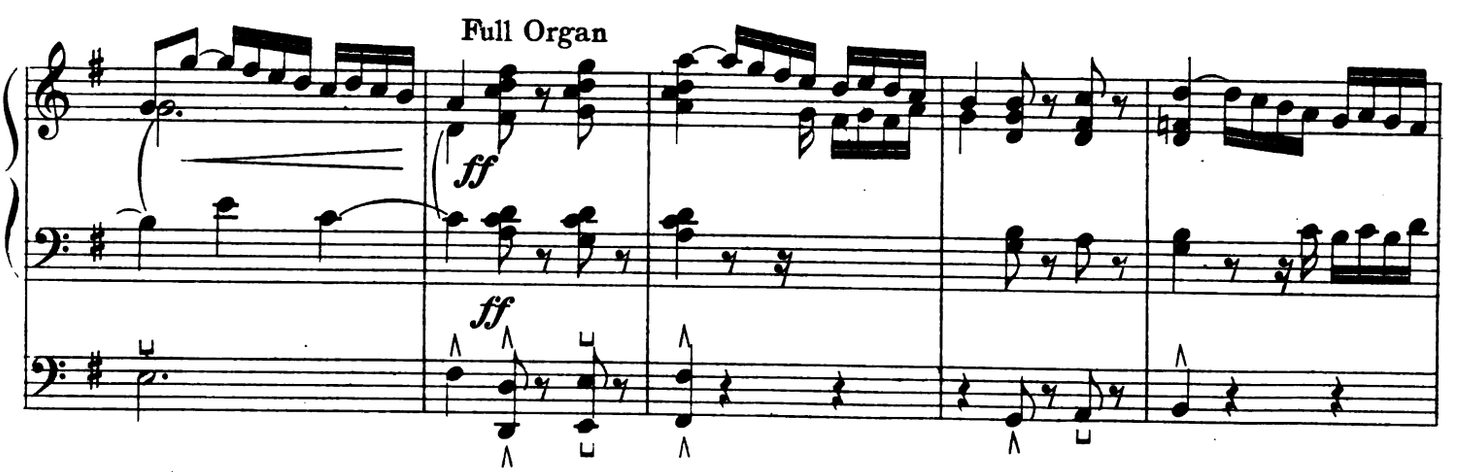

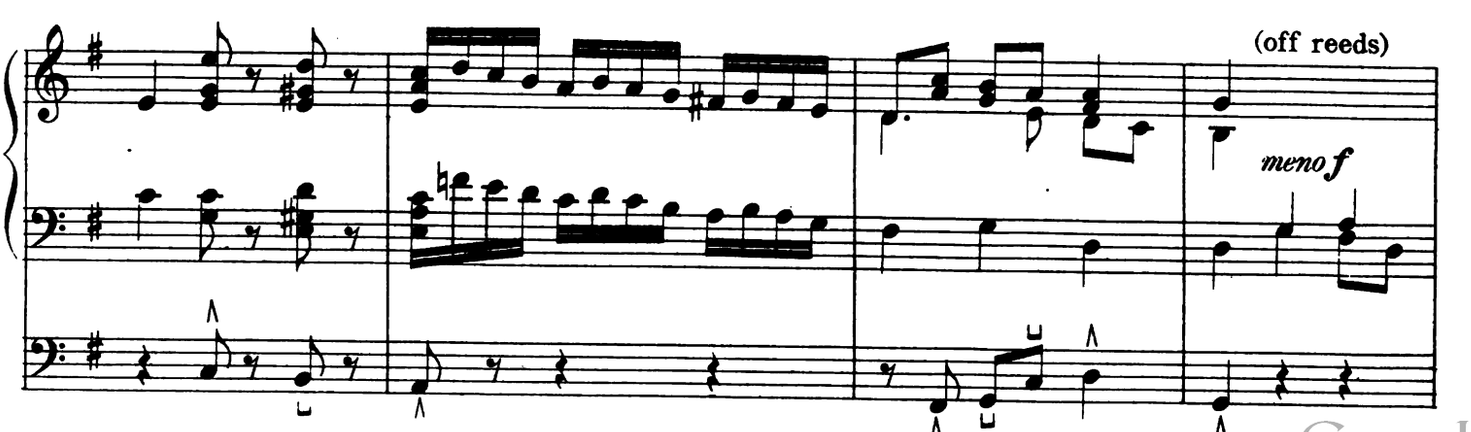

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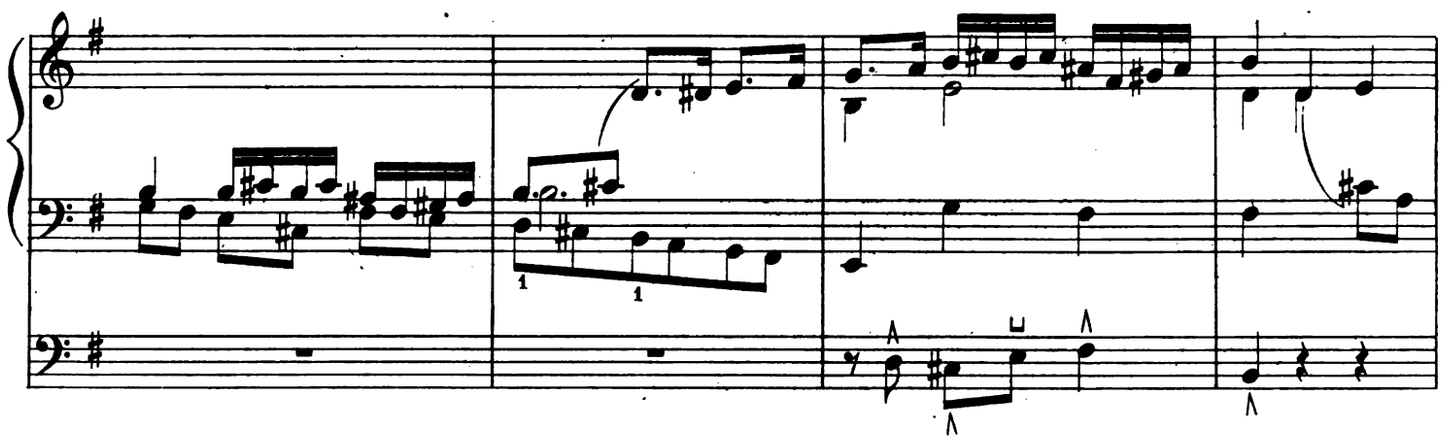

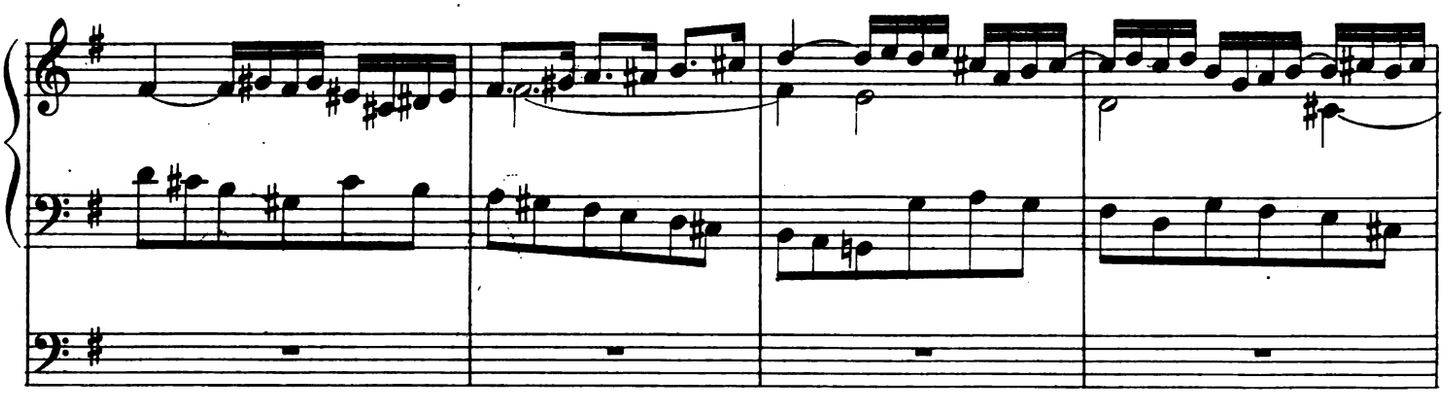

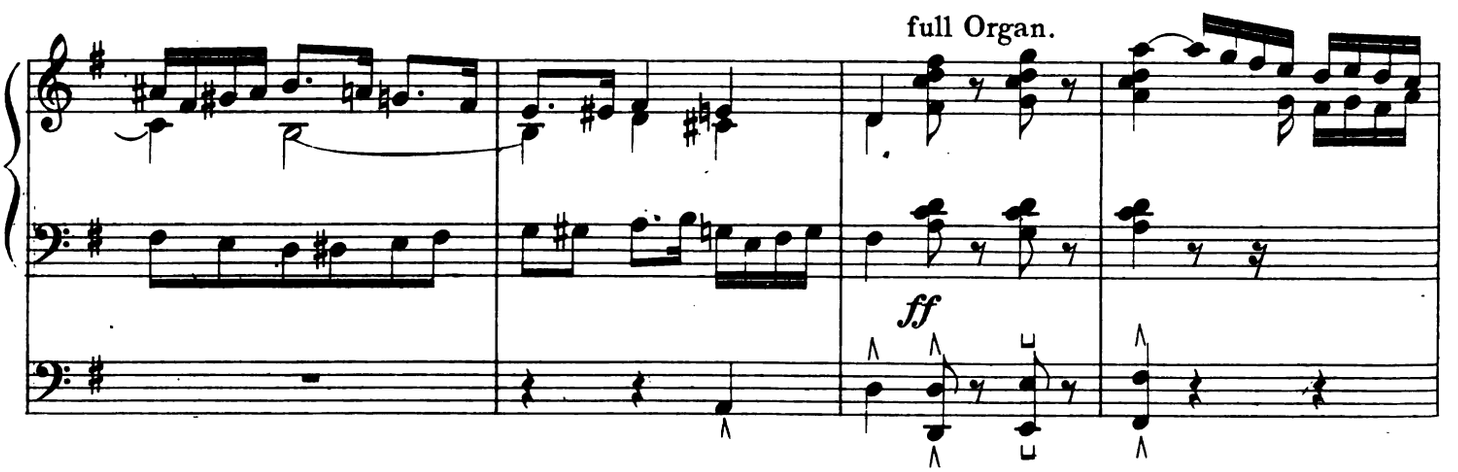

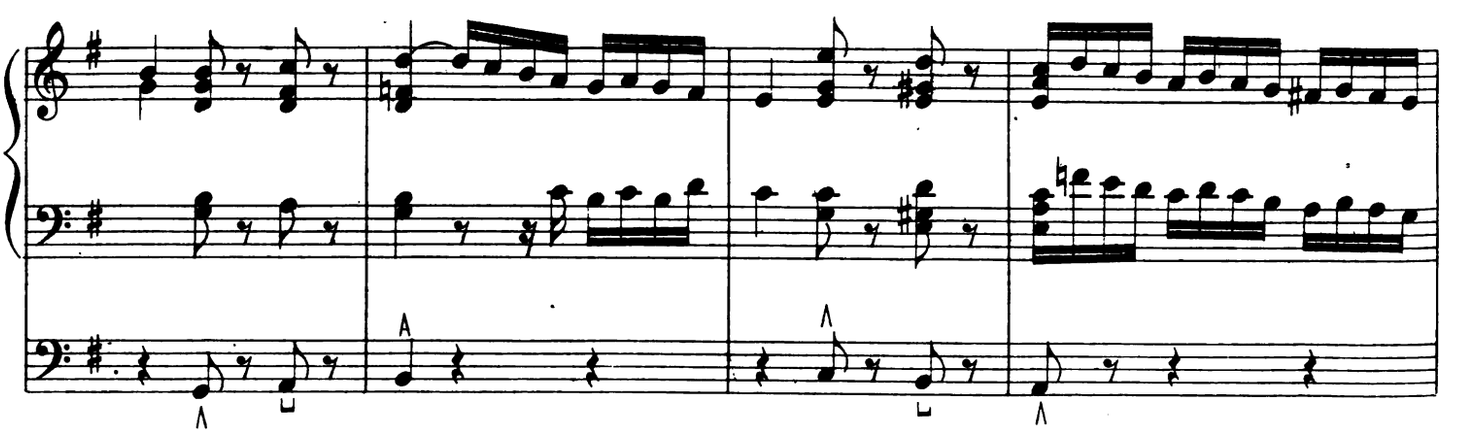

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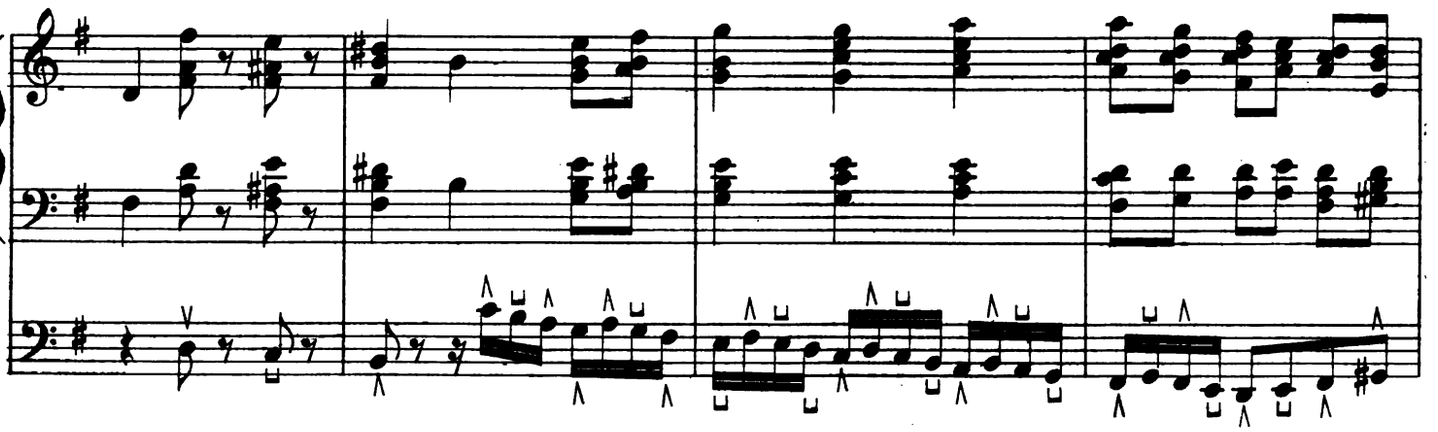

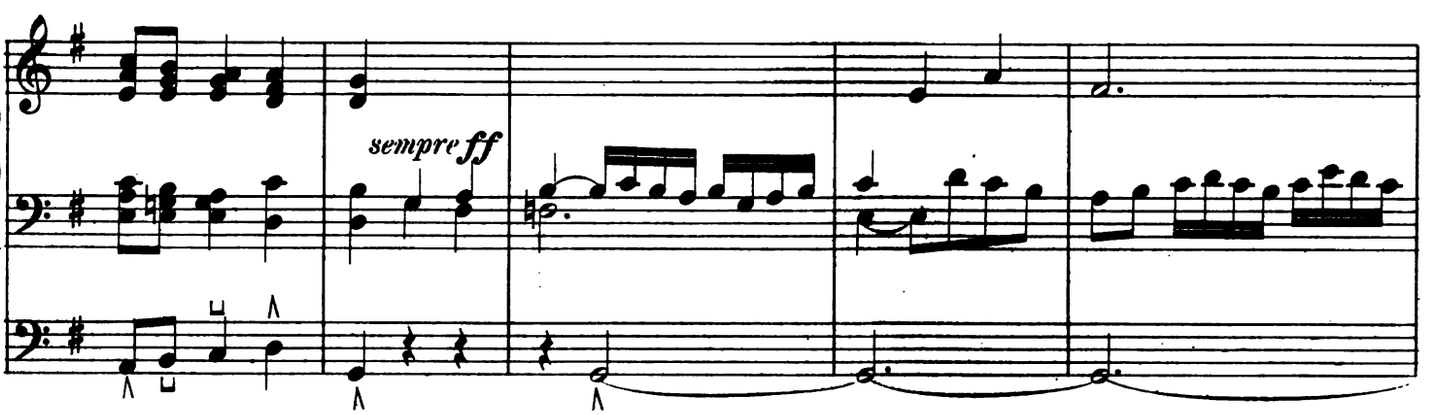

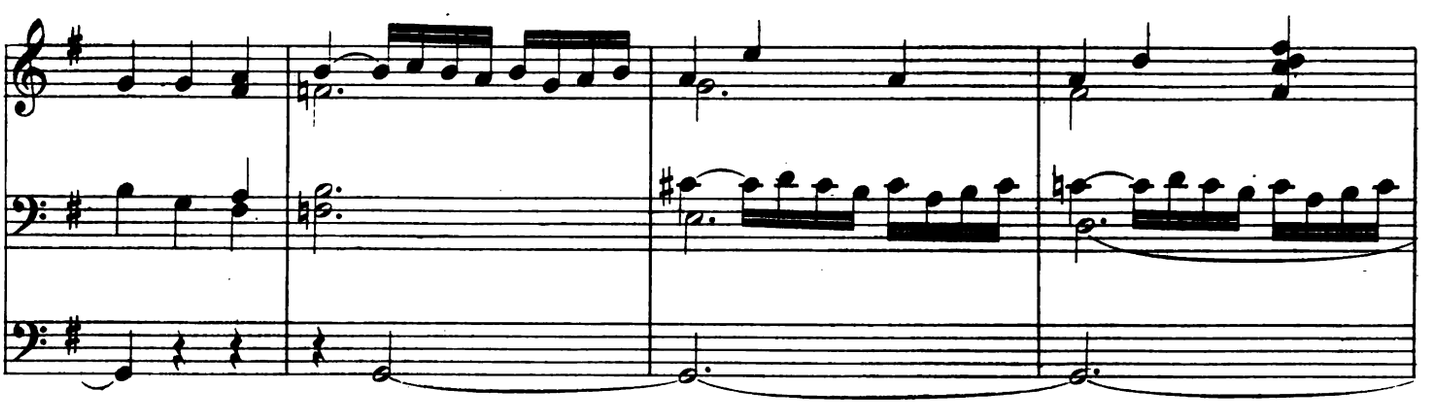

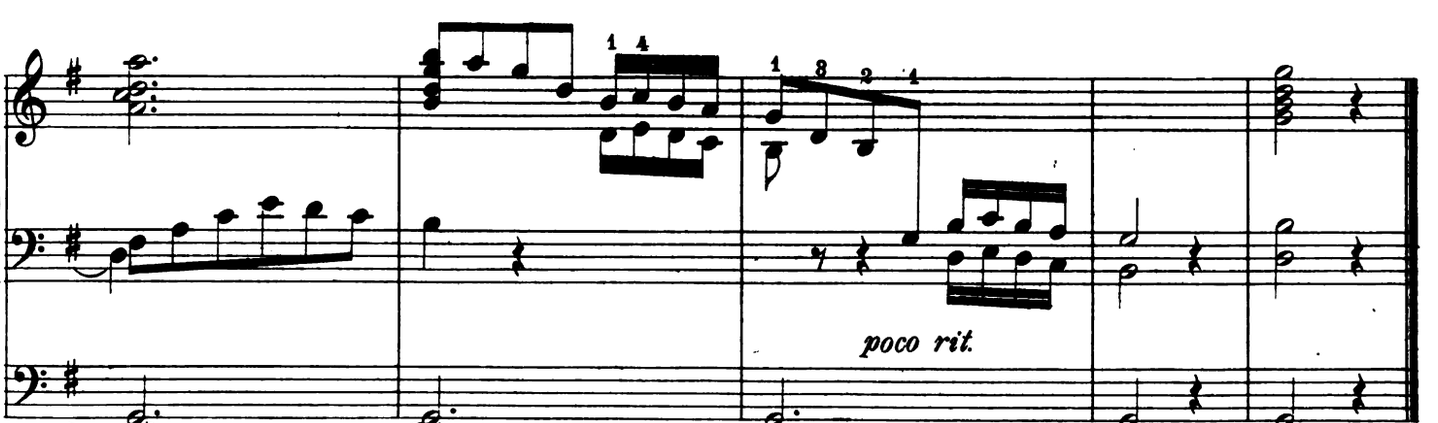

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4-55-62233-6

Prepare { Swell: Full
Great: Full (Gt.to Sw.)
Pedal: 16′and 8′ (Ped.to Gt.)

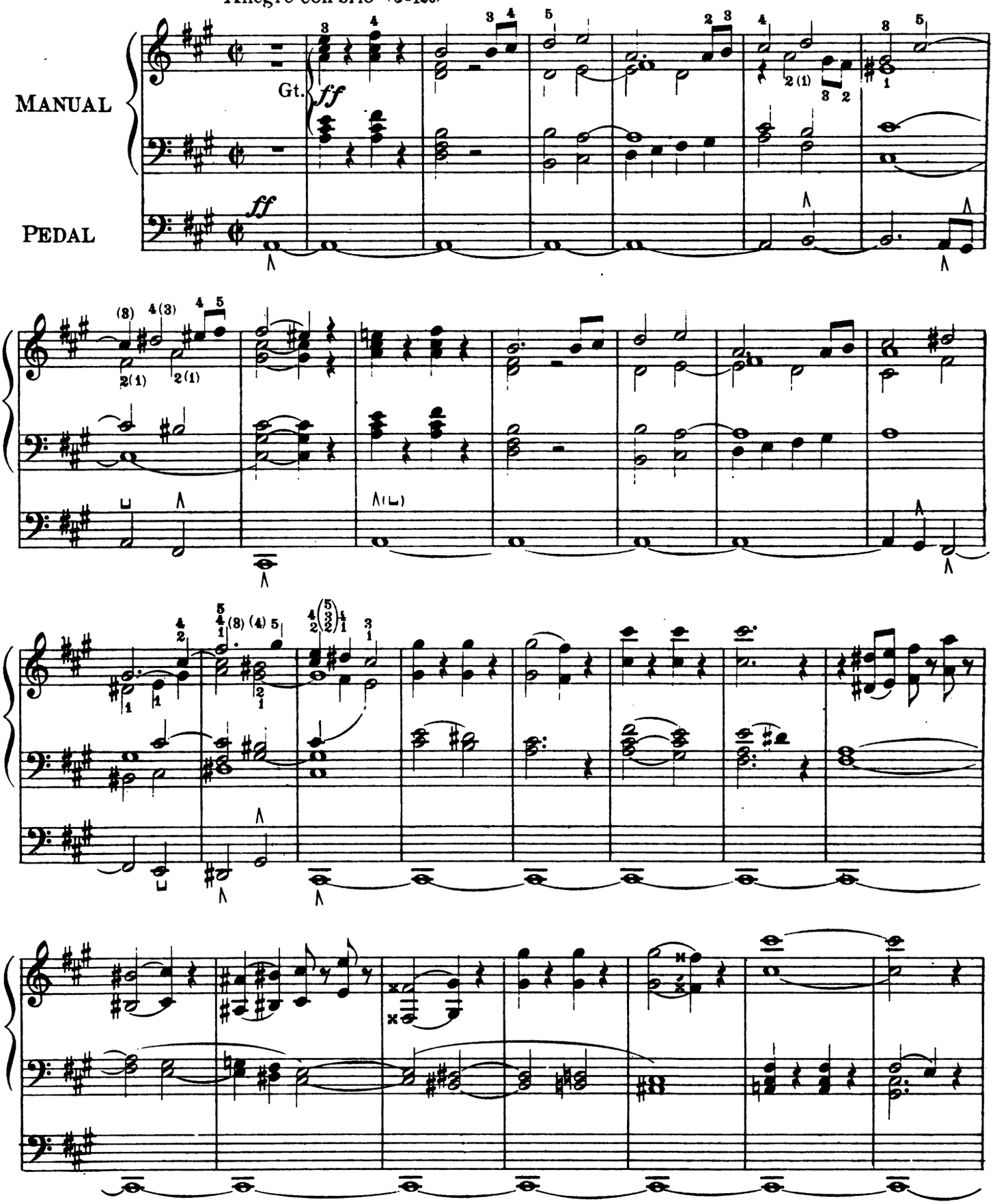
CHRISTMAS POSTLUDE

"SIT LAUS PLENA, SIT SONORA"

Edited by WILLIAM C. CARL

WILLIAM THOMAS BEST

Allegro con brio (♩=120)



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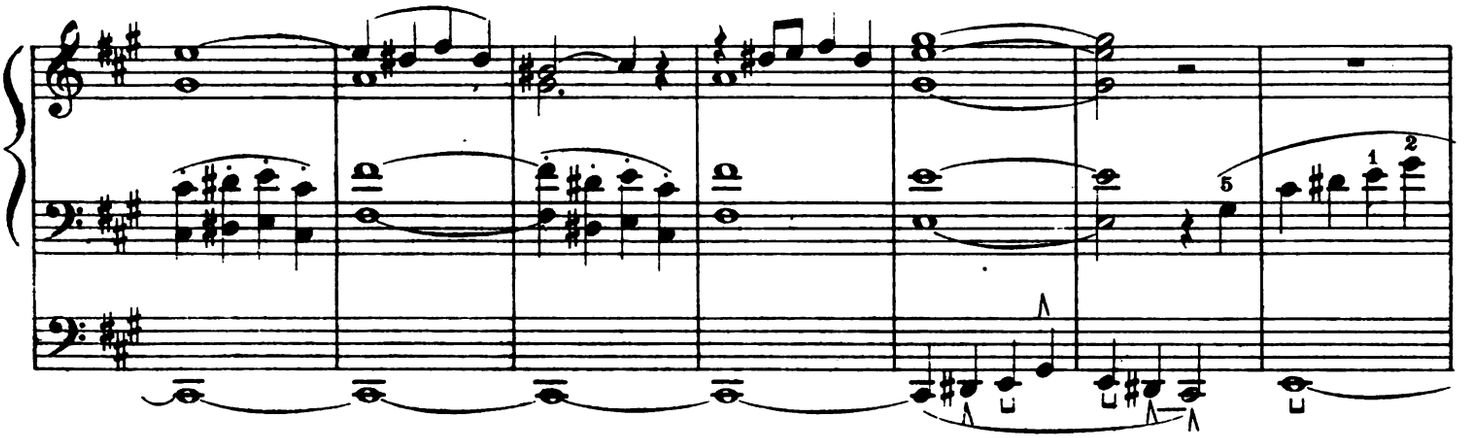

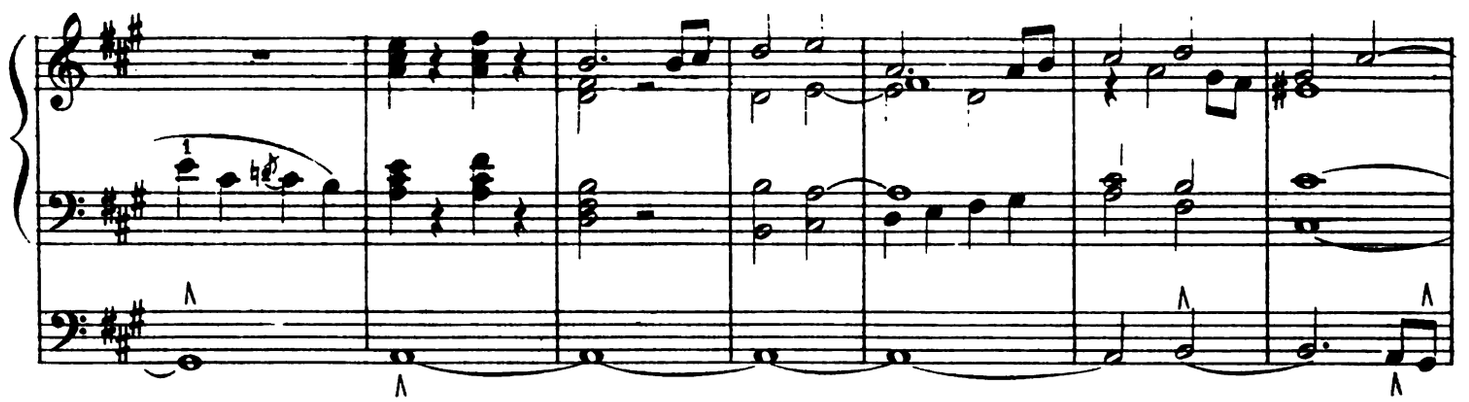

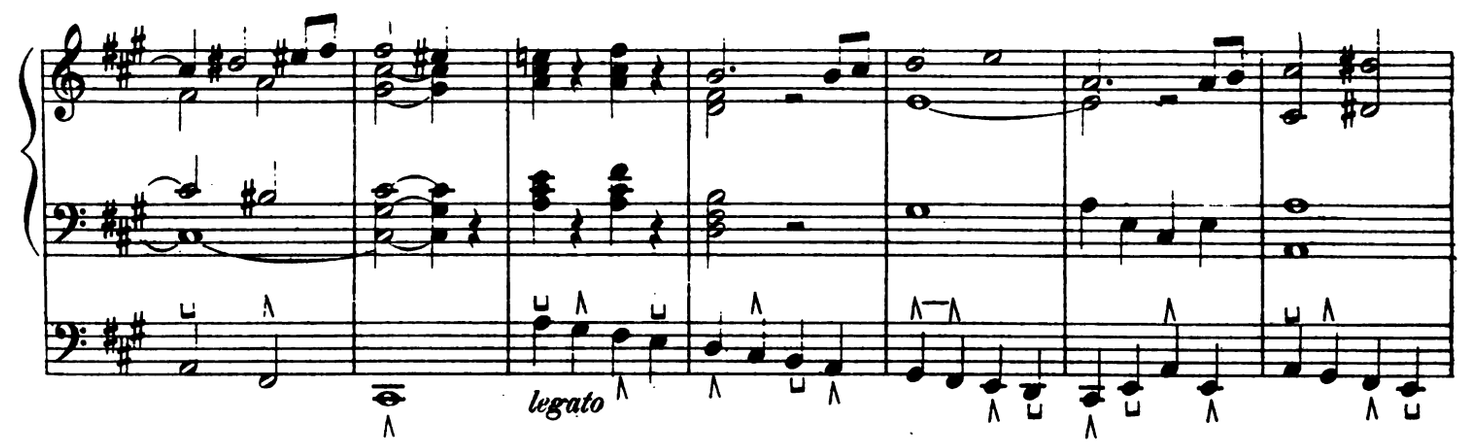

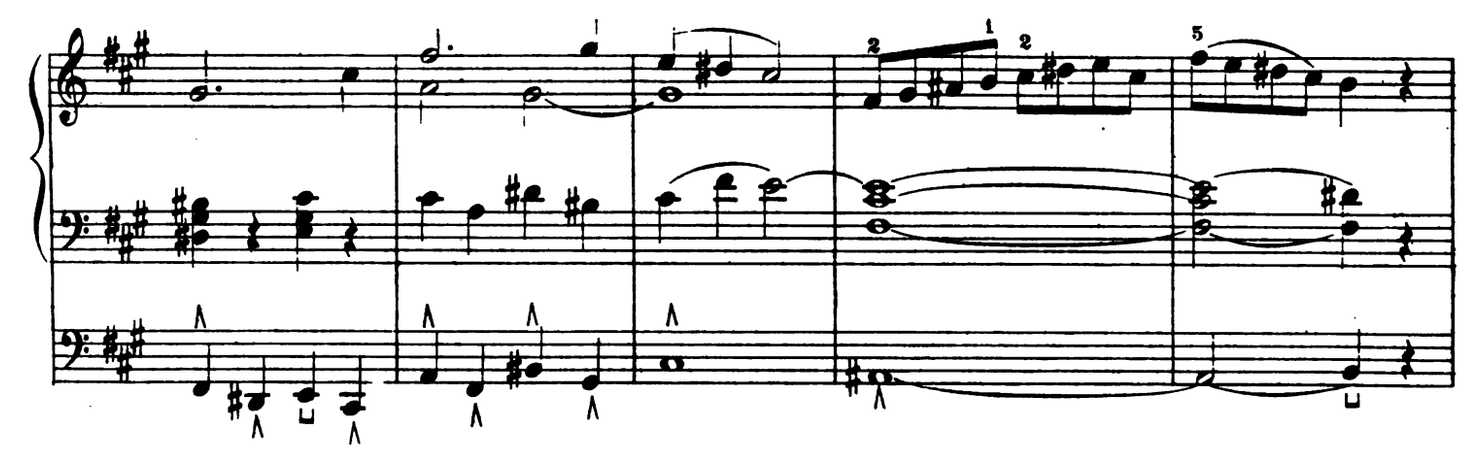

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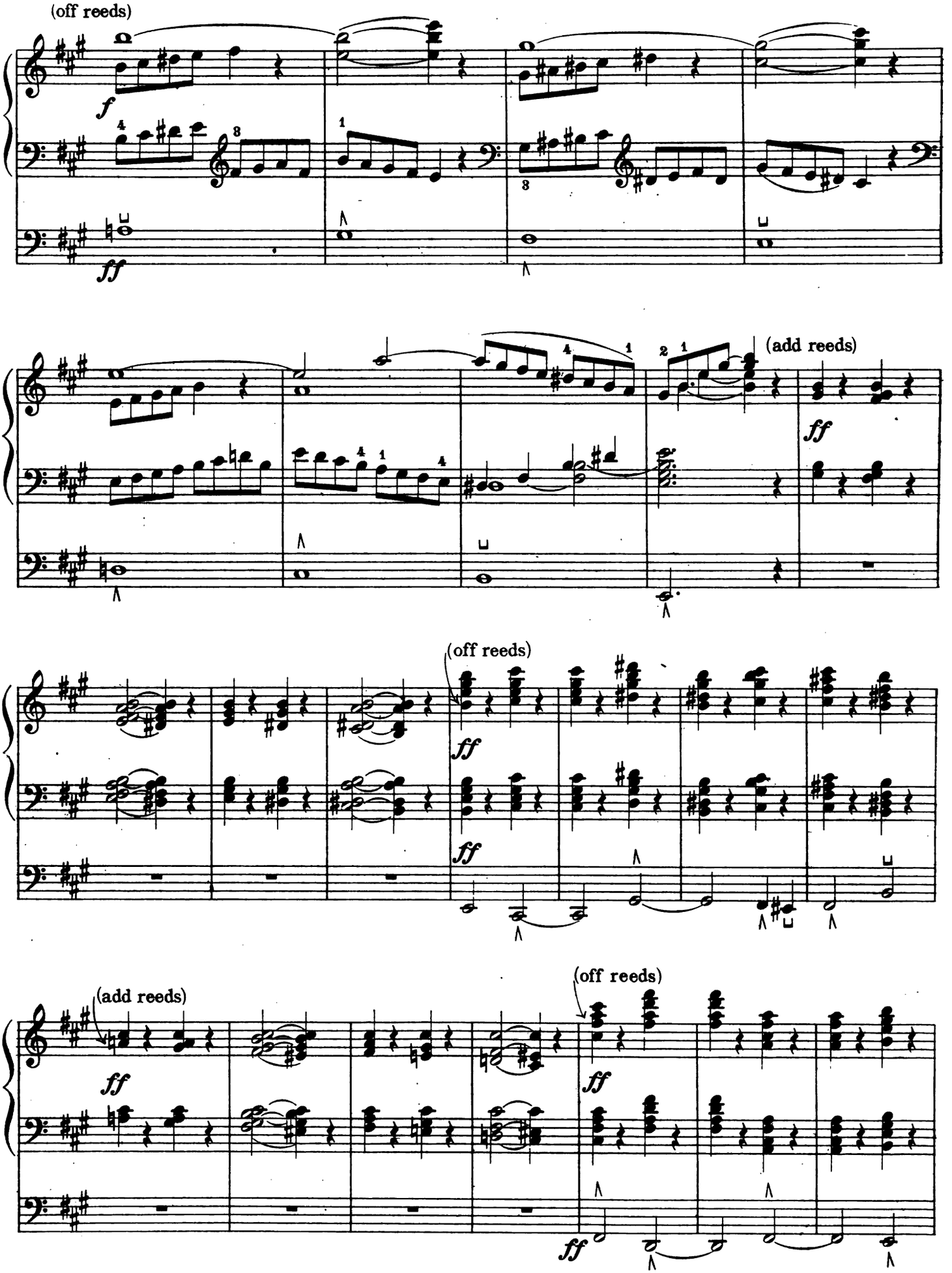

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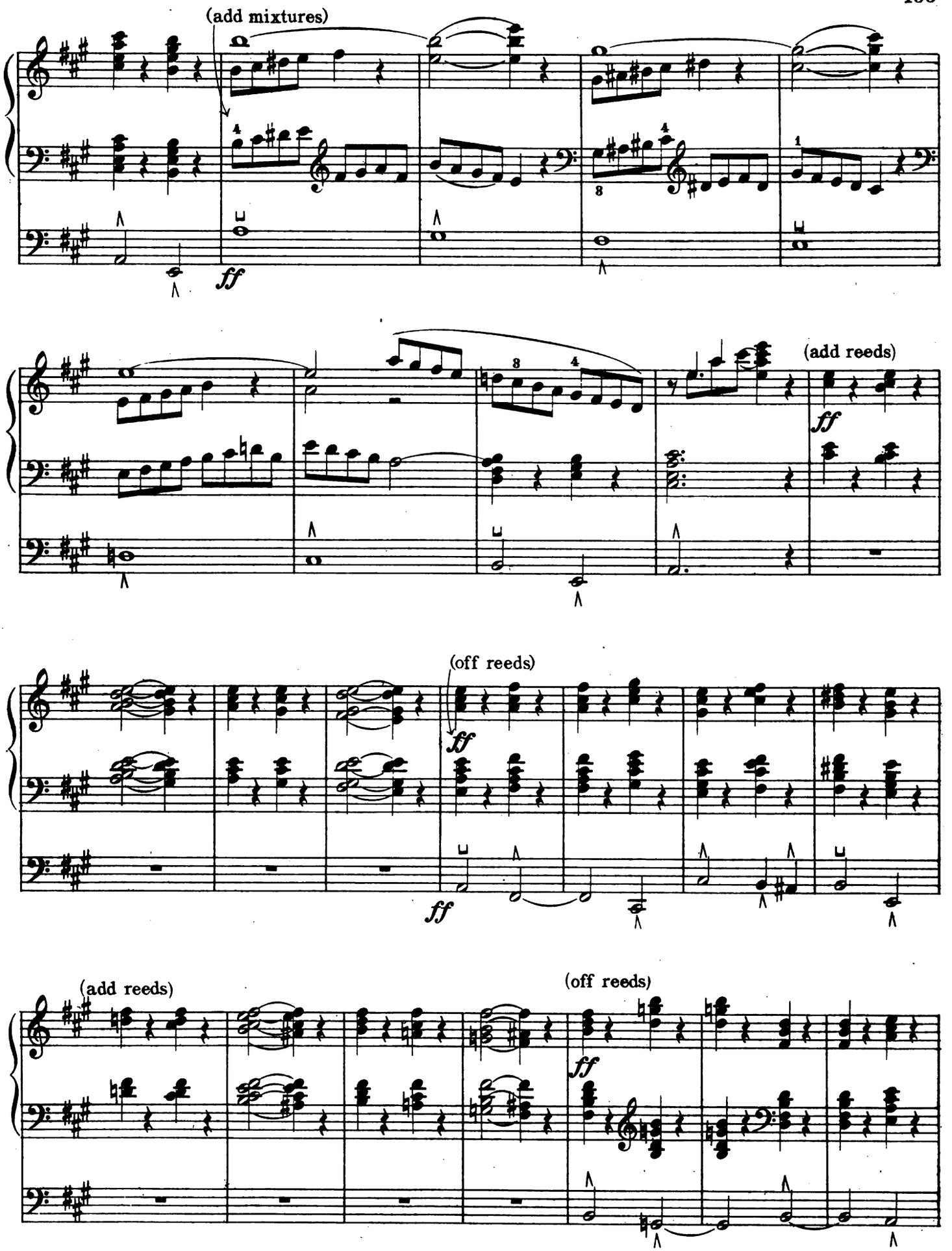

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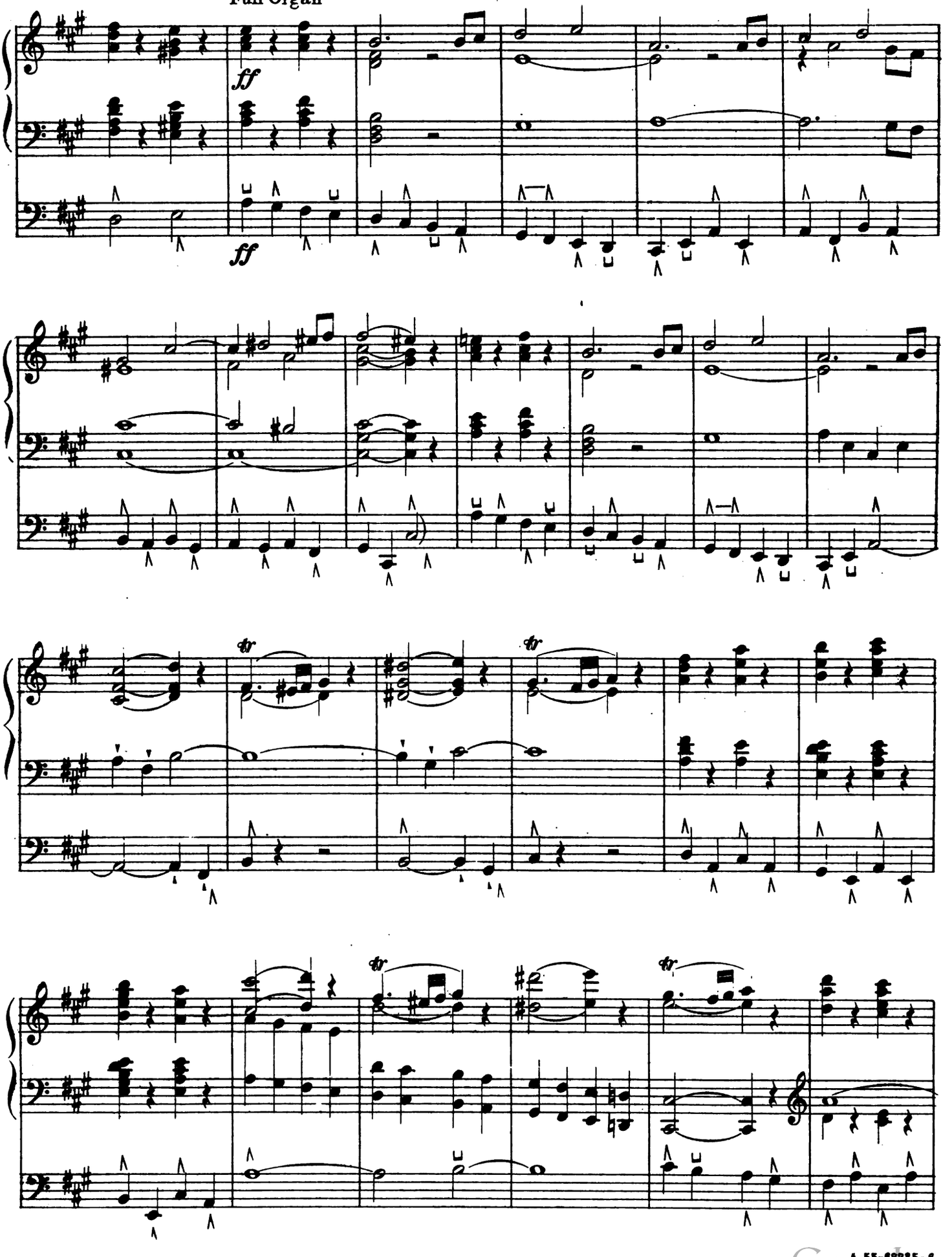
Full Organ



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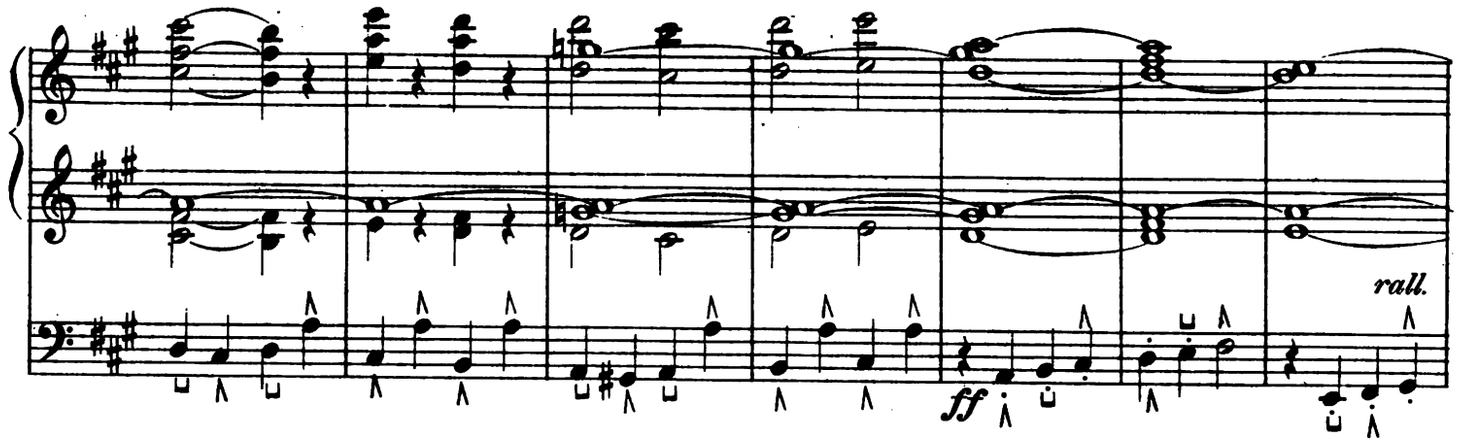

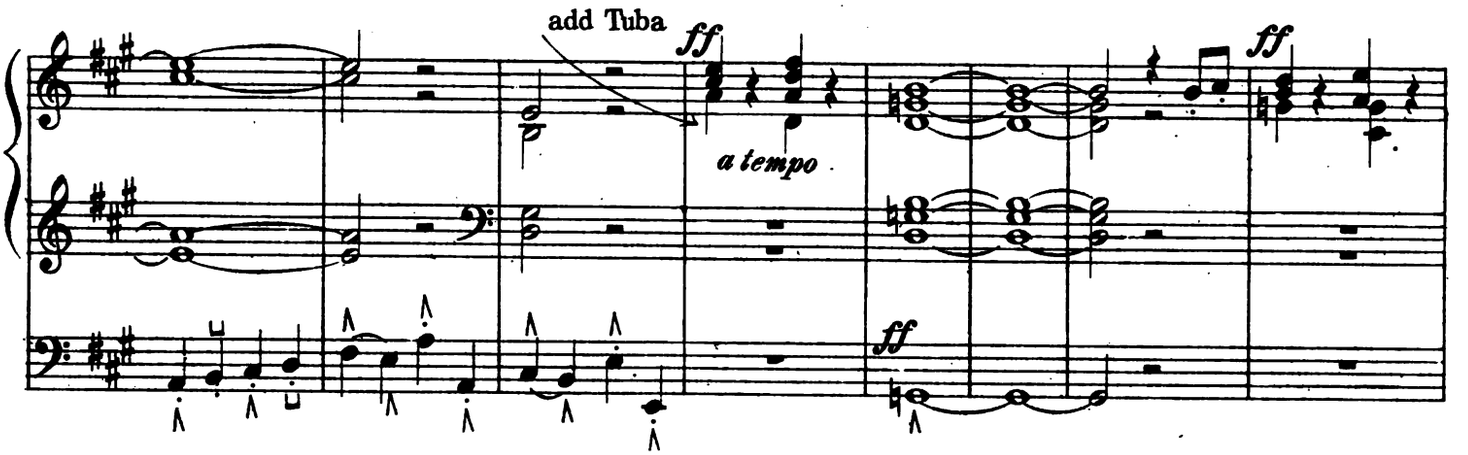

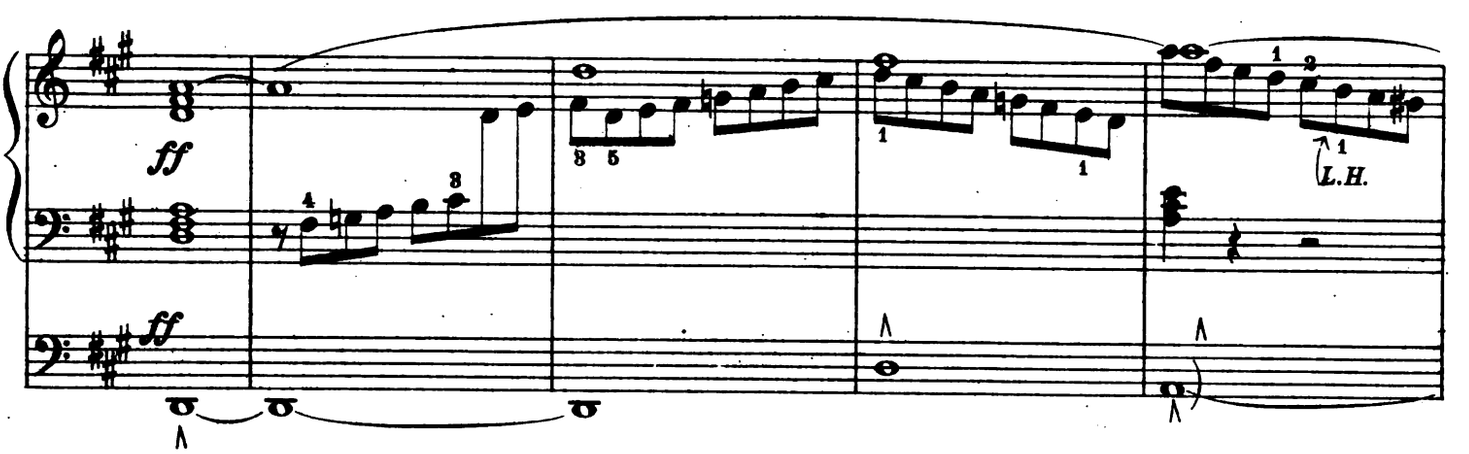

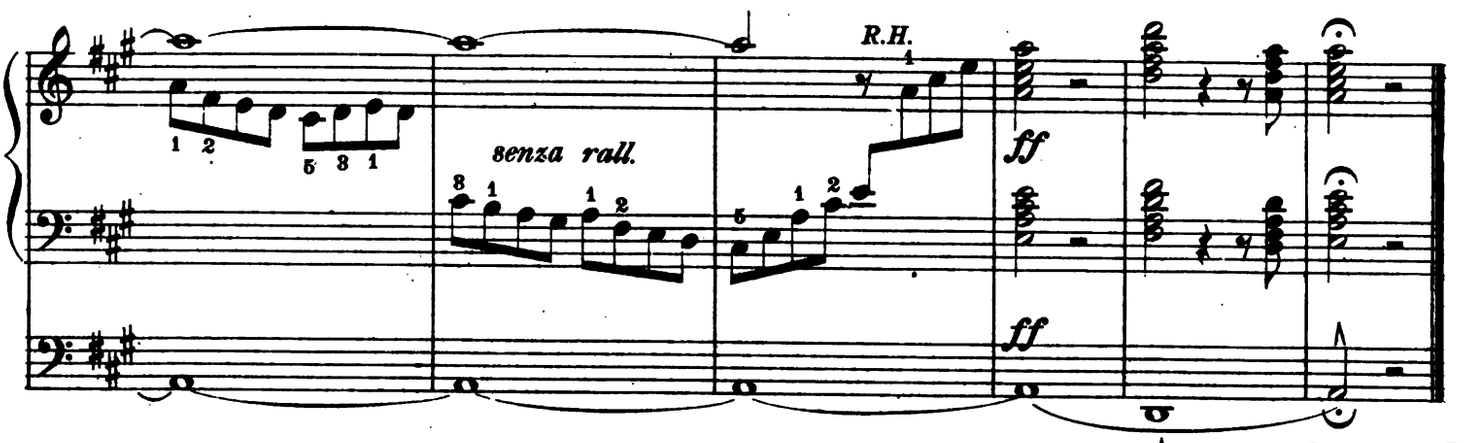

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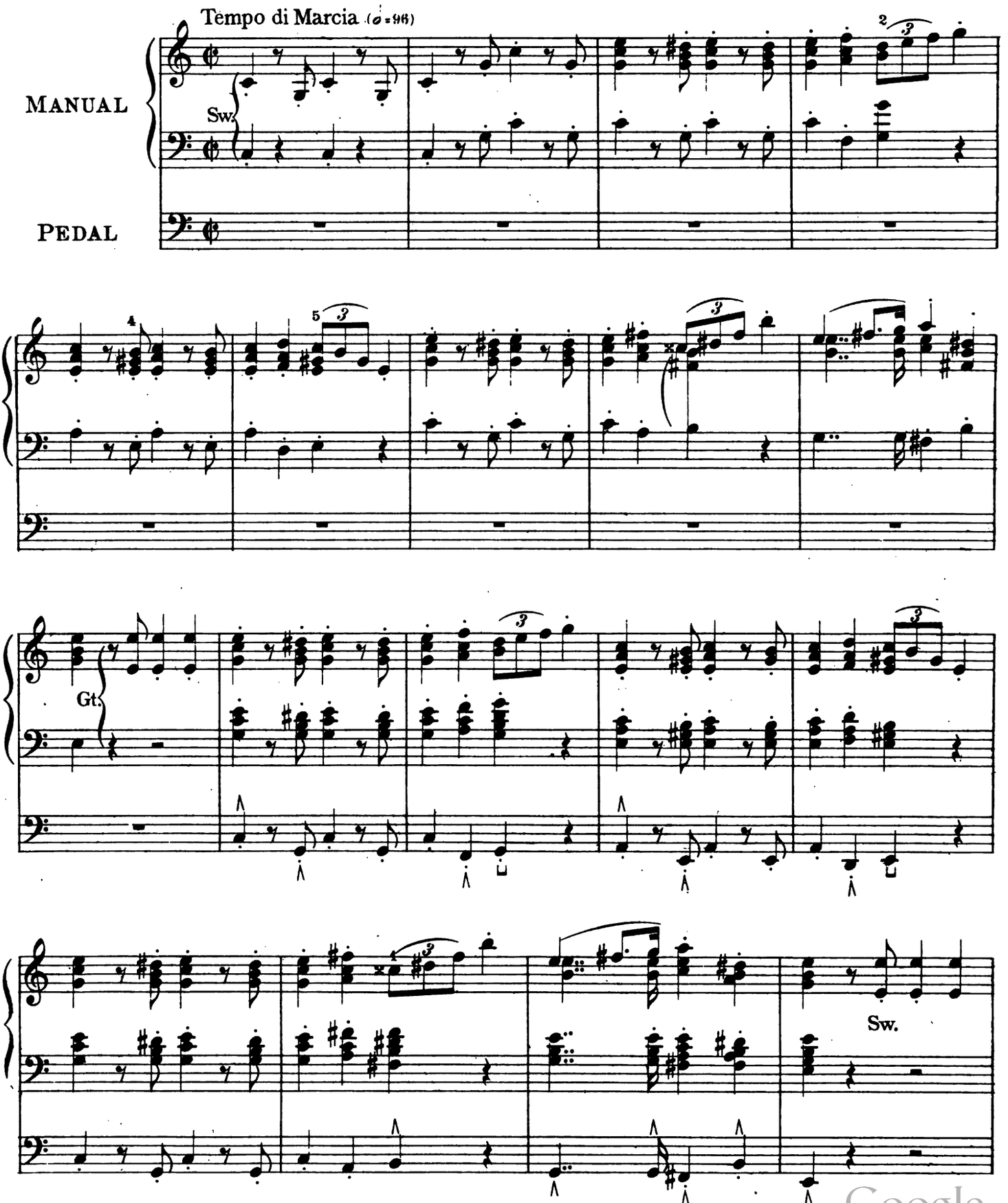
Prepare { Swell: Full (closed) / Great: Full (Gt. to Sw.) / Choir: 8′ and 4′ flutes / Pedal: 16′ and 8′ (Ped. to Gt.) }

FESTAL MARCH in C

Edited by WILLIAM C. CARL

J. BAPTISTE CALKIN
Op. 80



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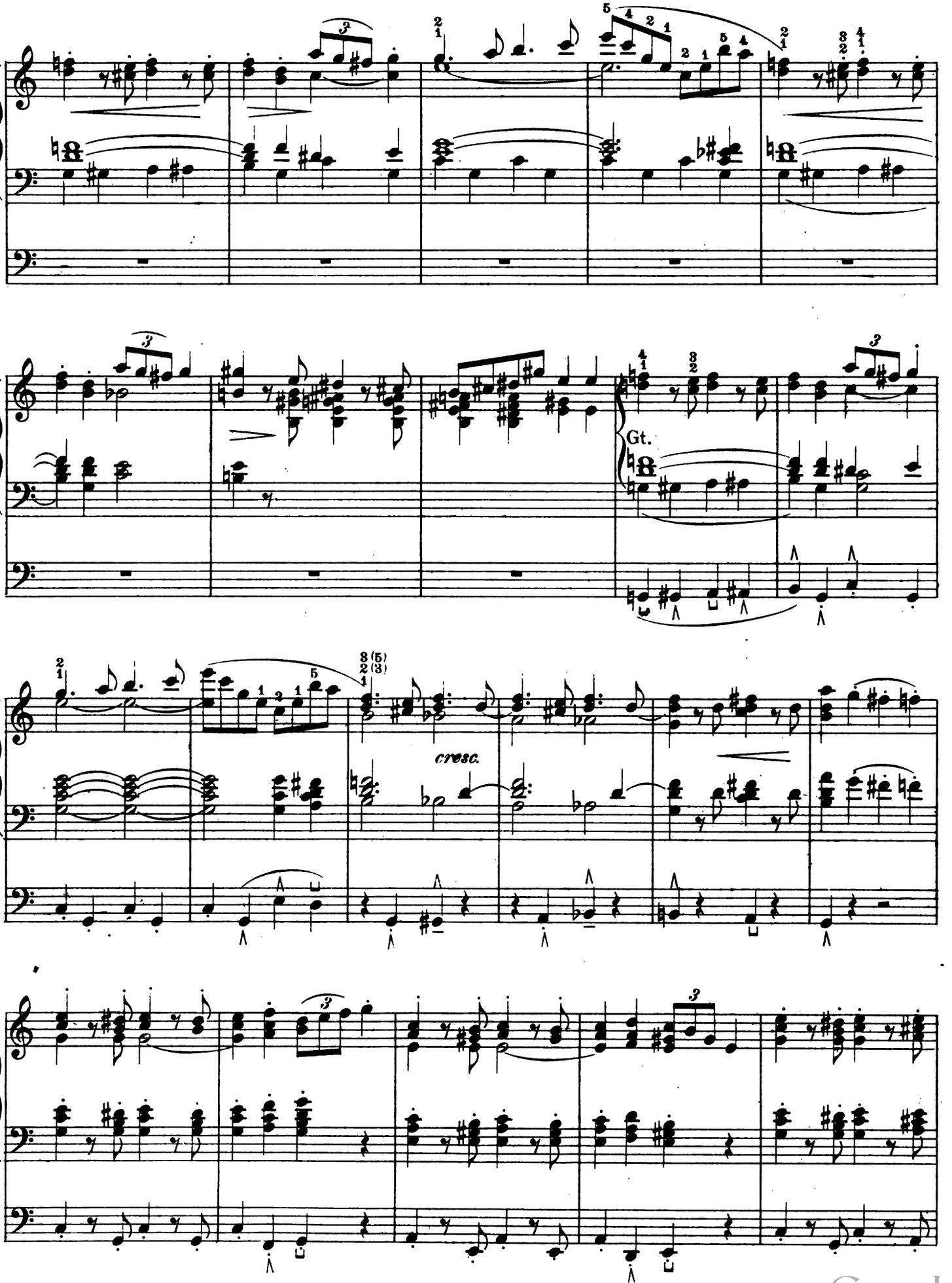

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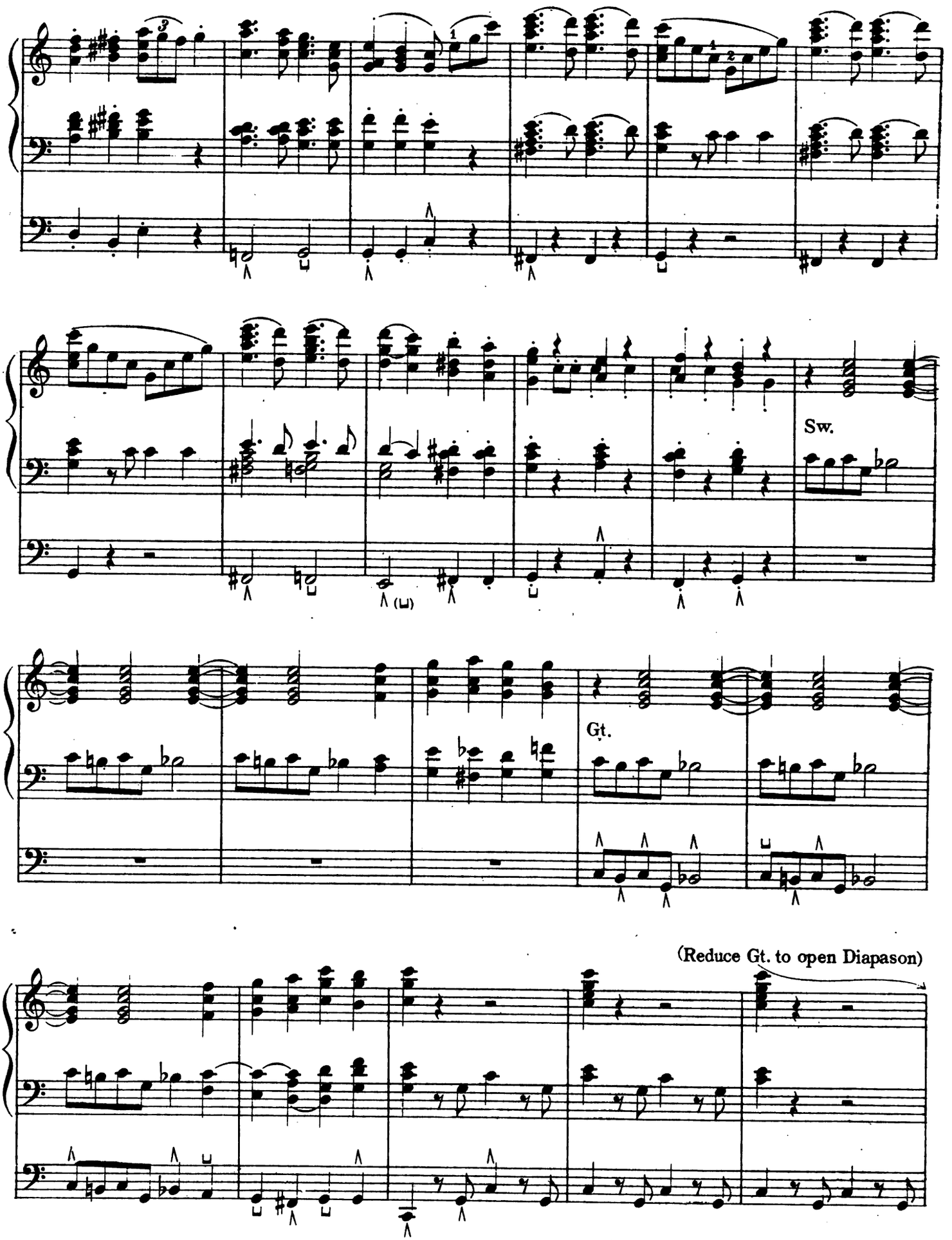

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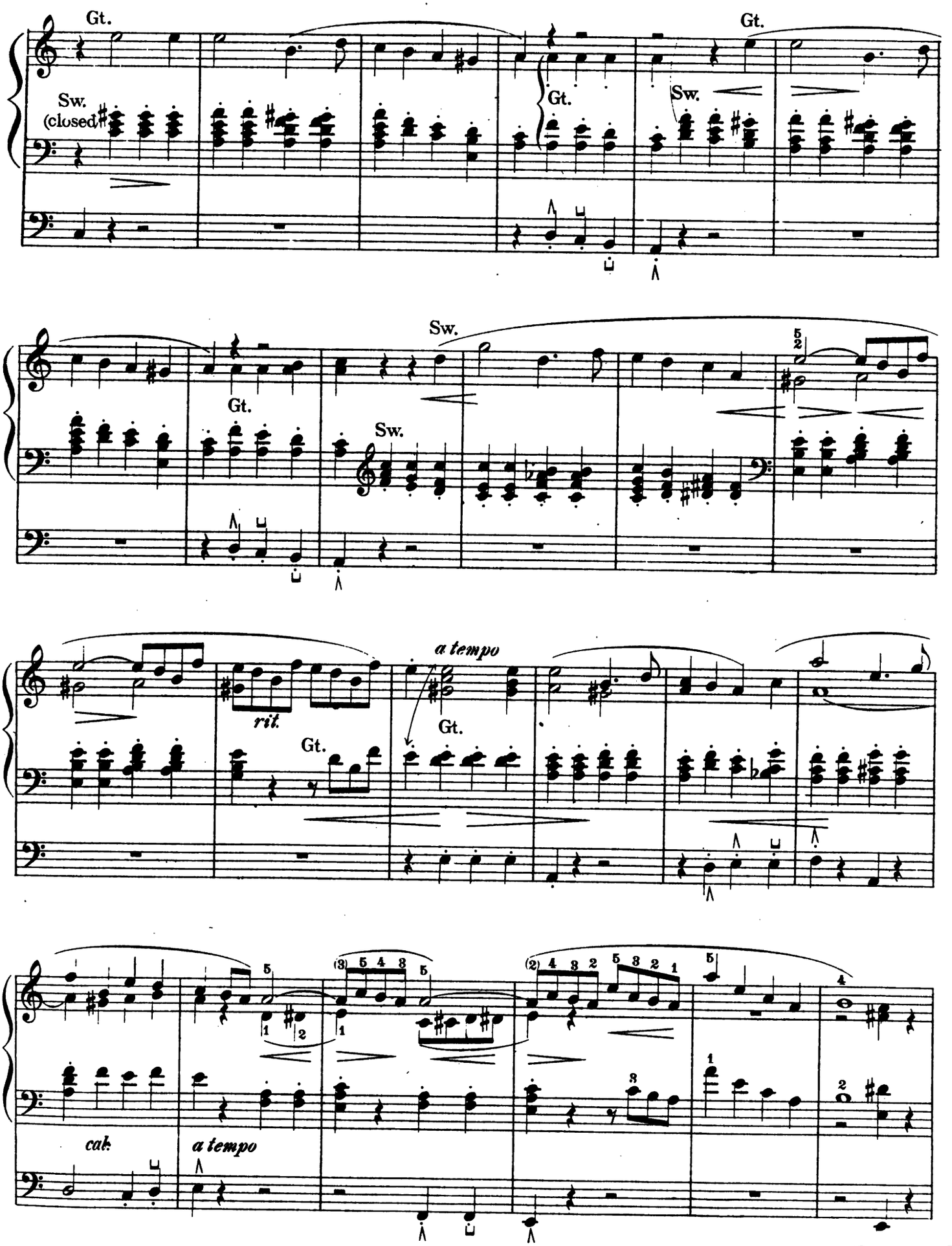

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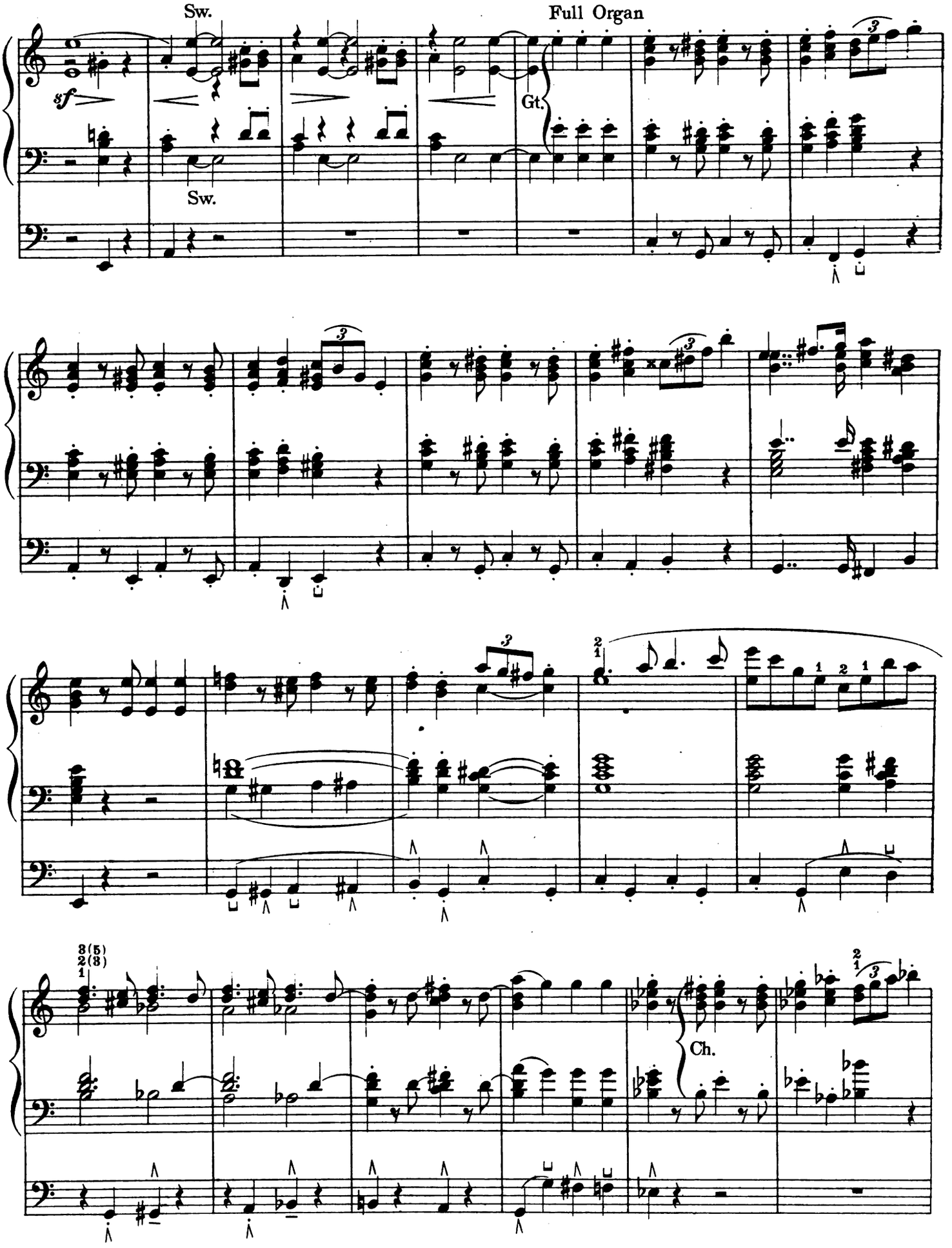

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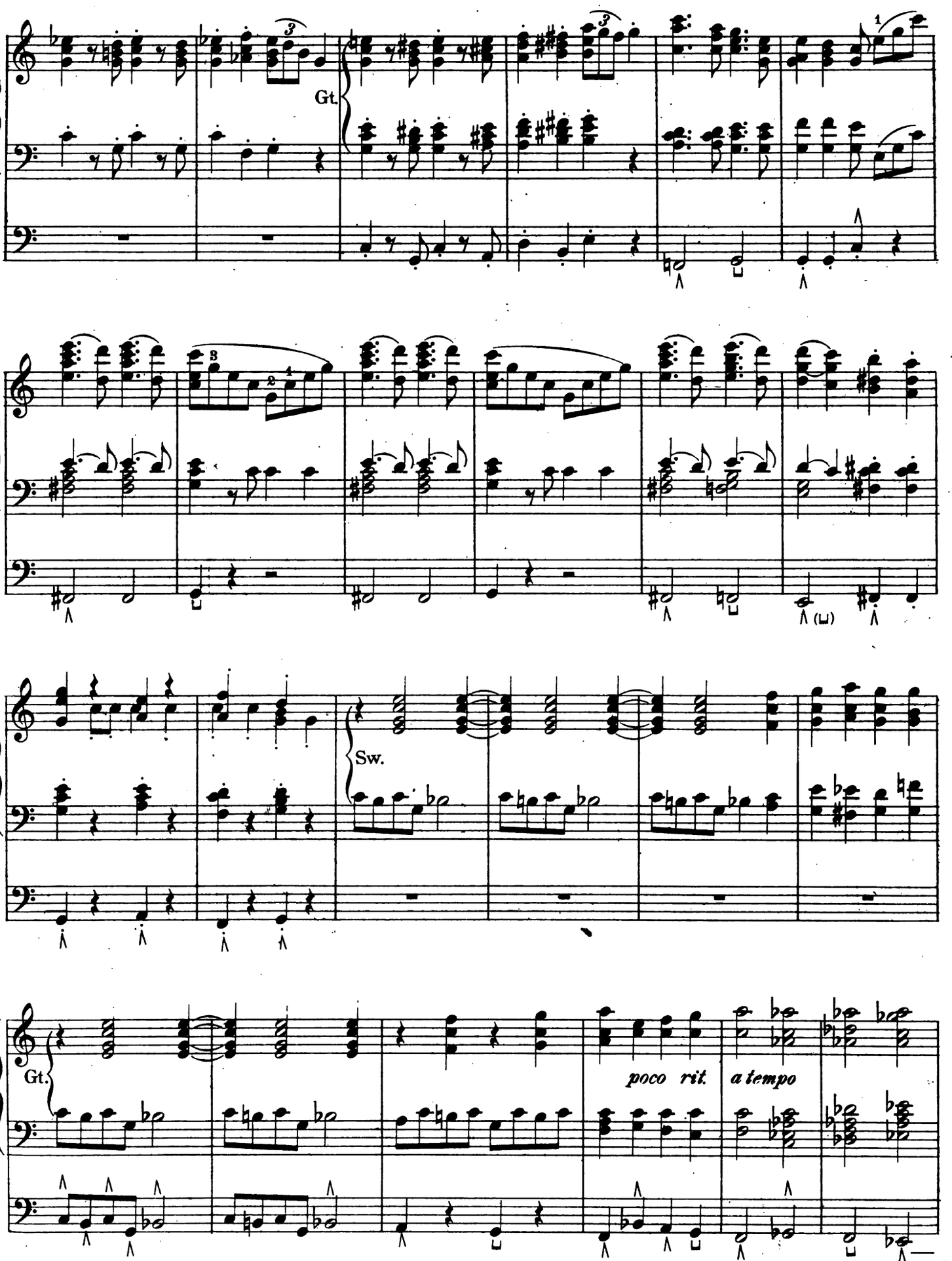

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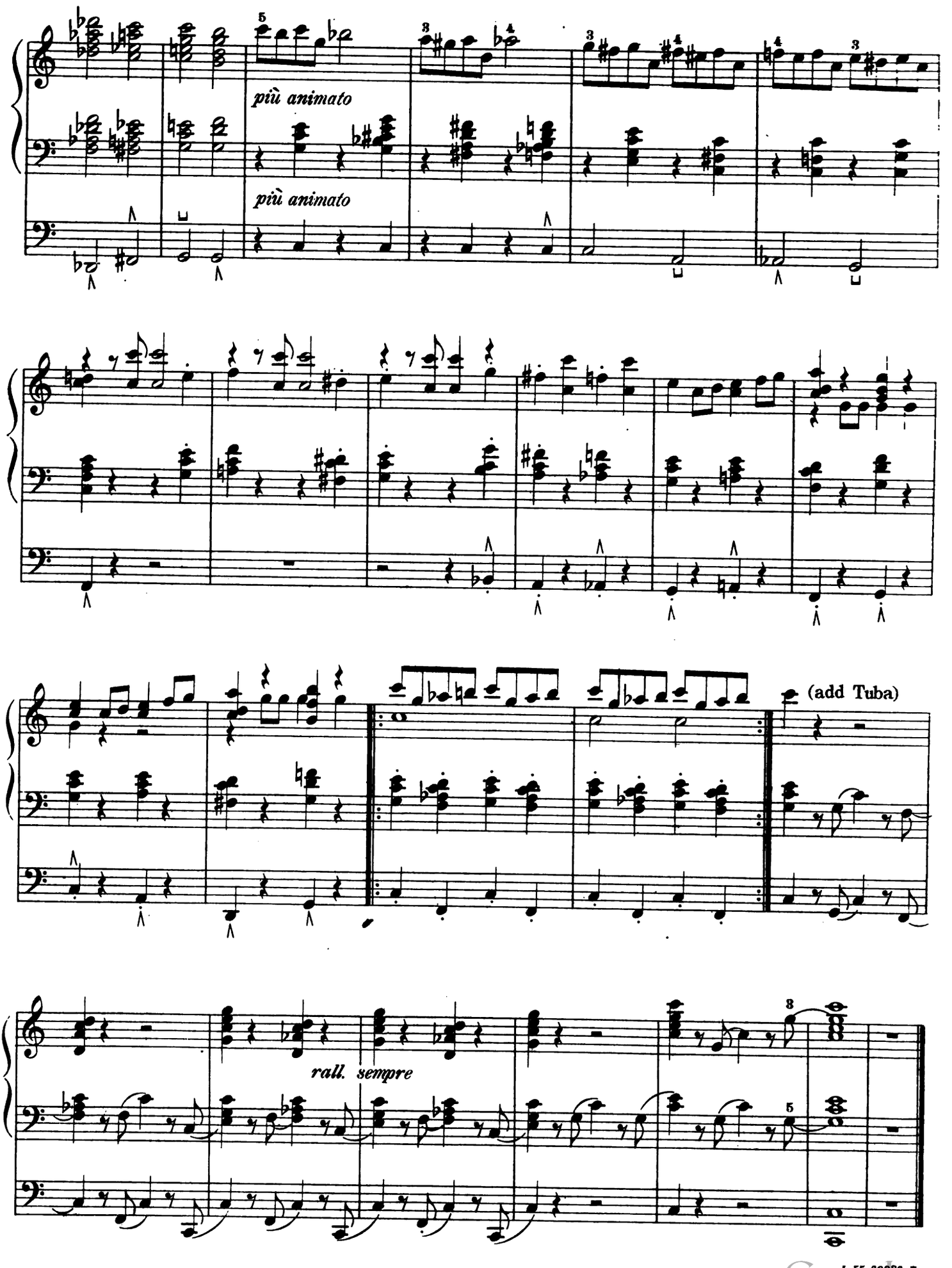

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À son ami C. Danneels

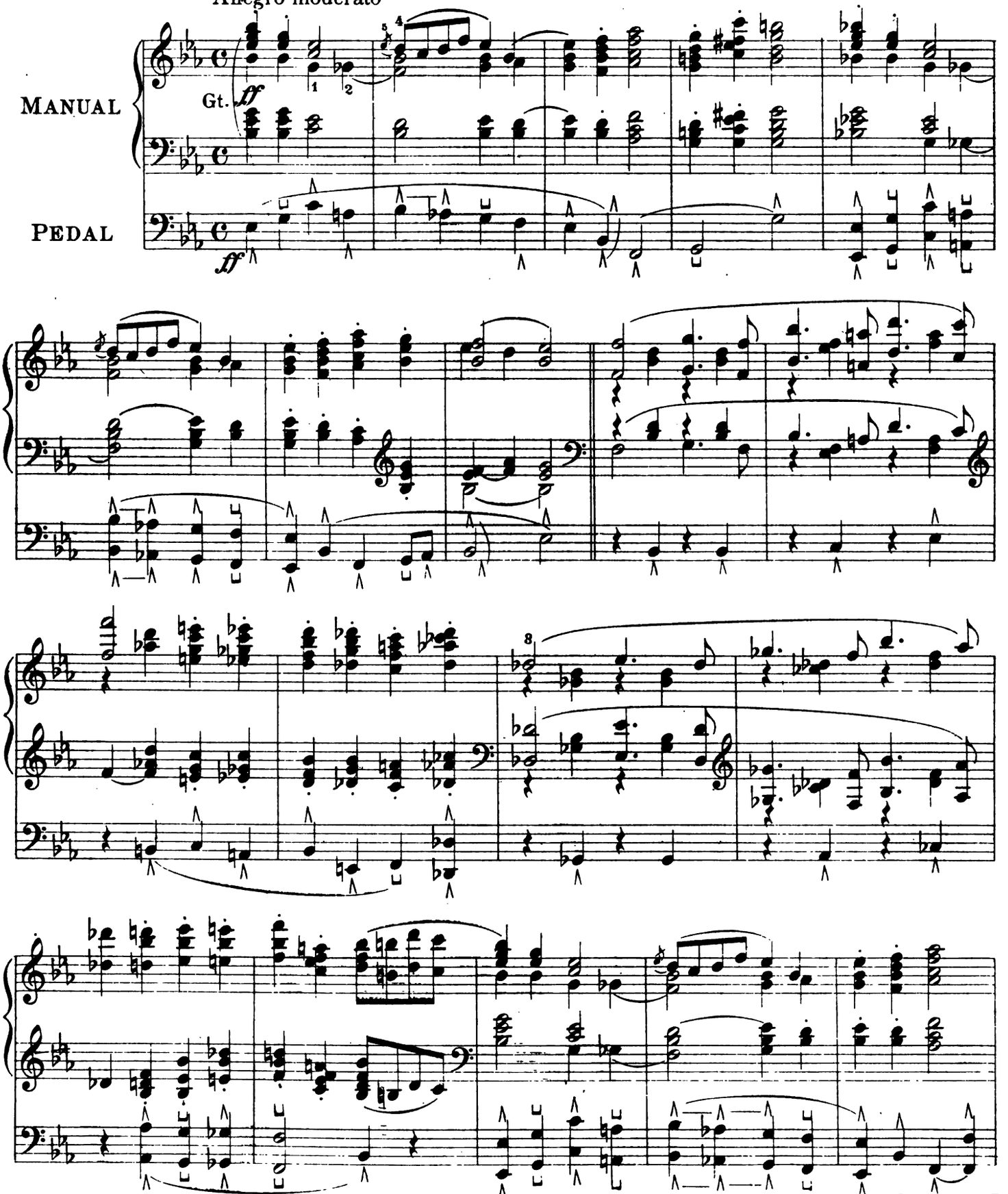
Prepare { Swell: Full / Great: Full (Gt.to Sw.) / Choir: 8′ and 4′ flutes / Pedal: 16′ and 8′(Ped.to Gt.) }

MARCHE SOLENNELLE

Edited by WILLIAM C. CARL

JOSEPH CALLAERTS
Op.20, Nº 3

Allegro moderato



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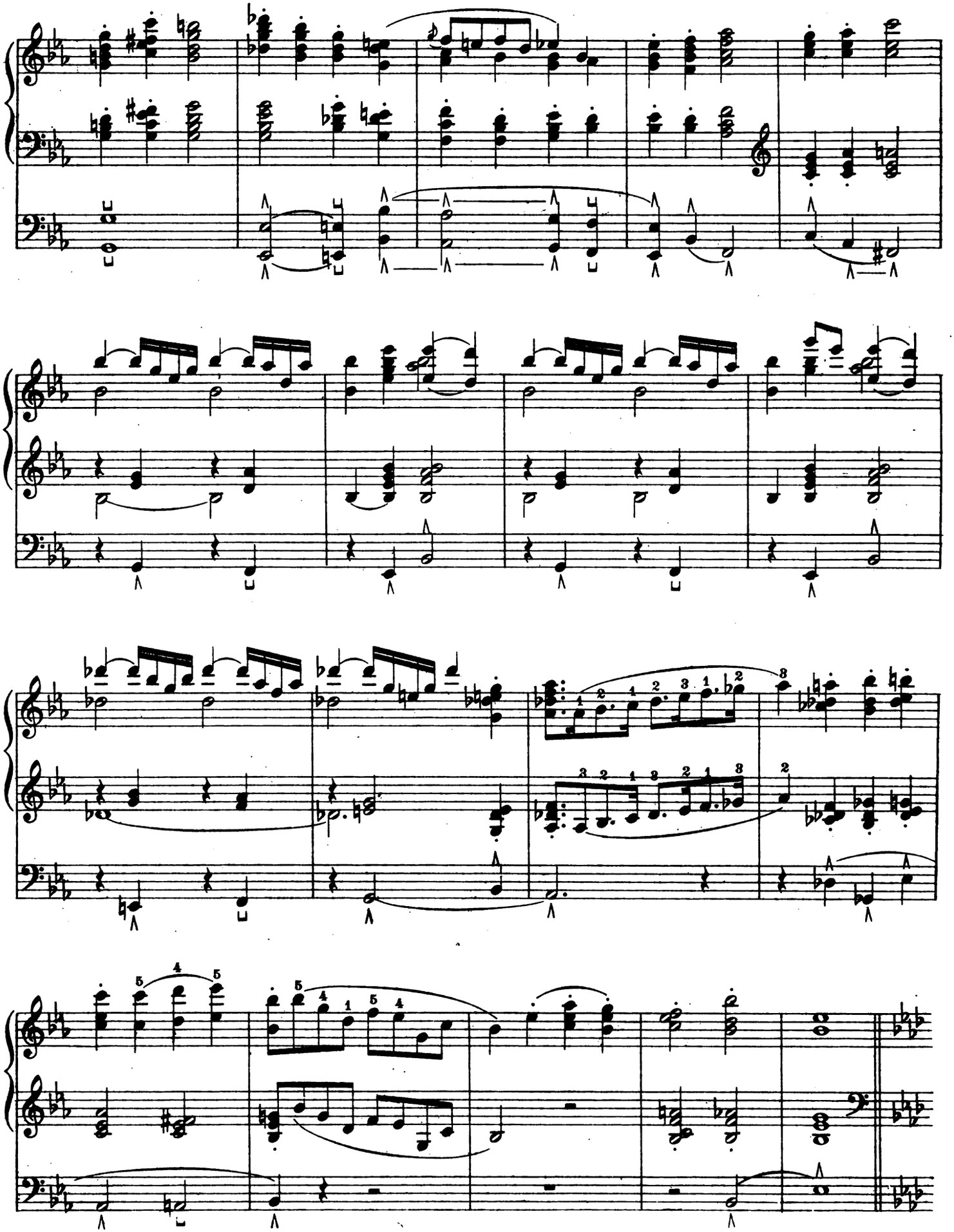

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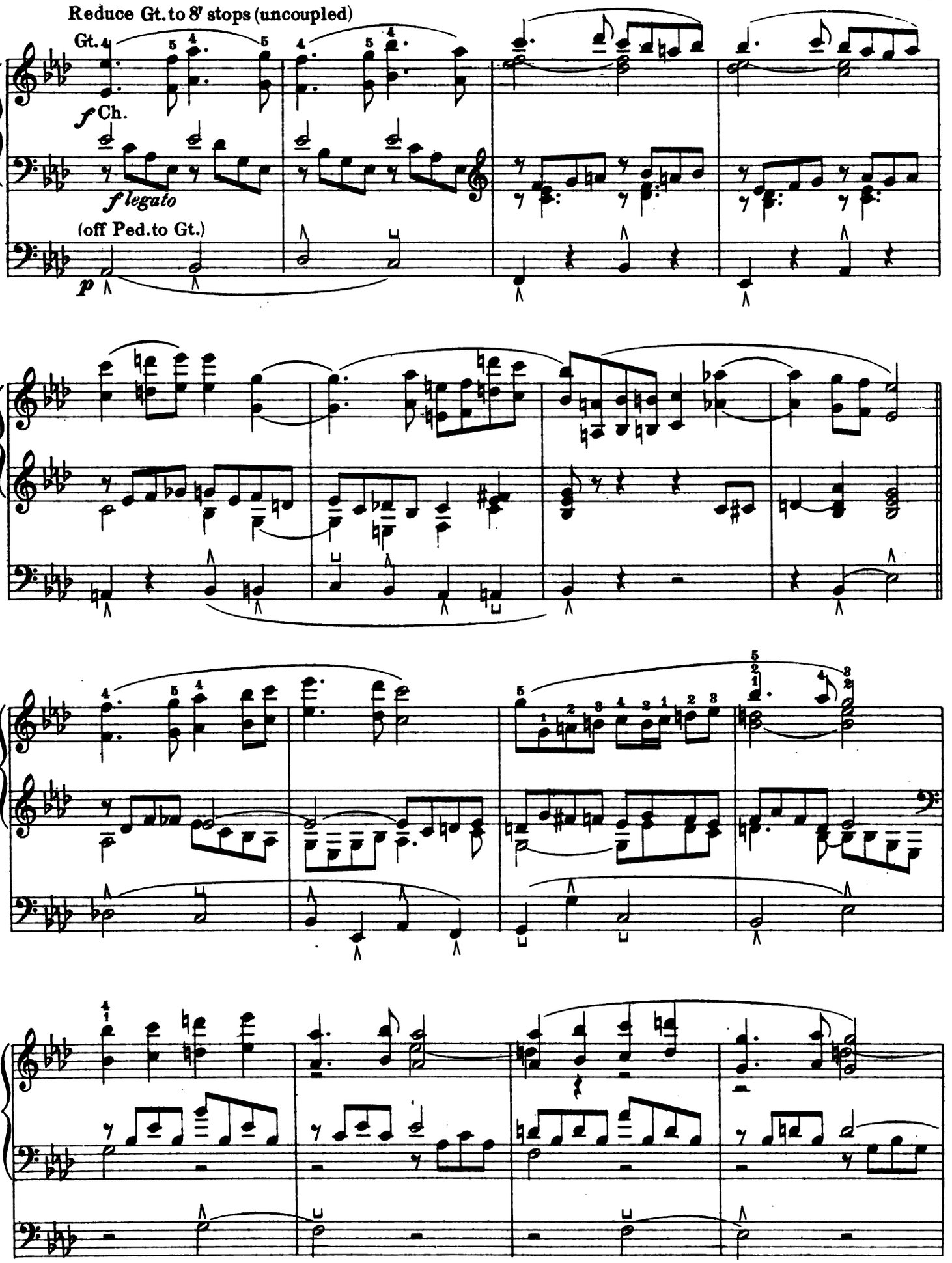

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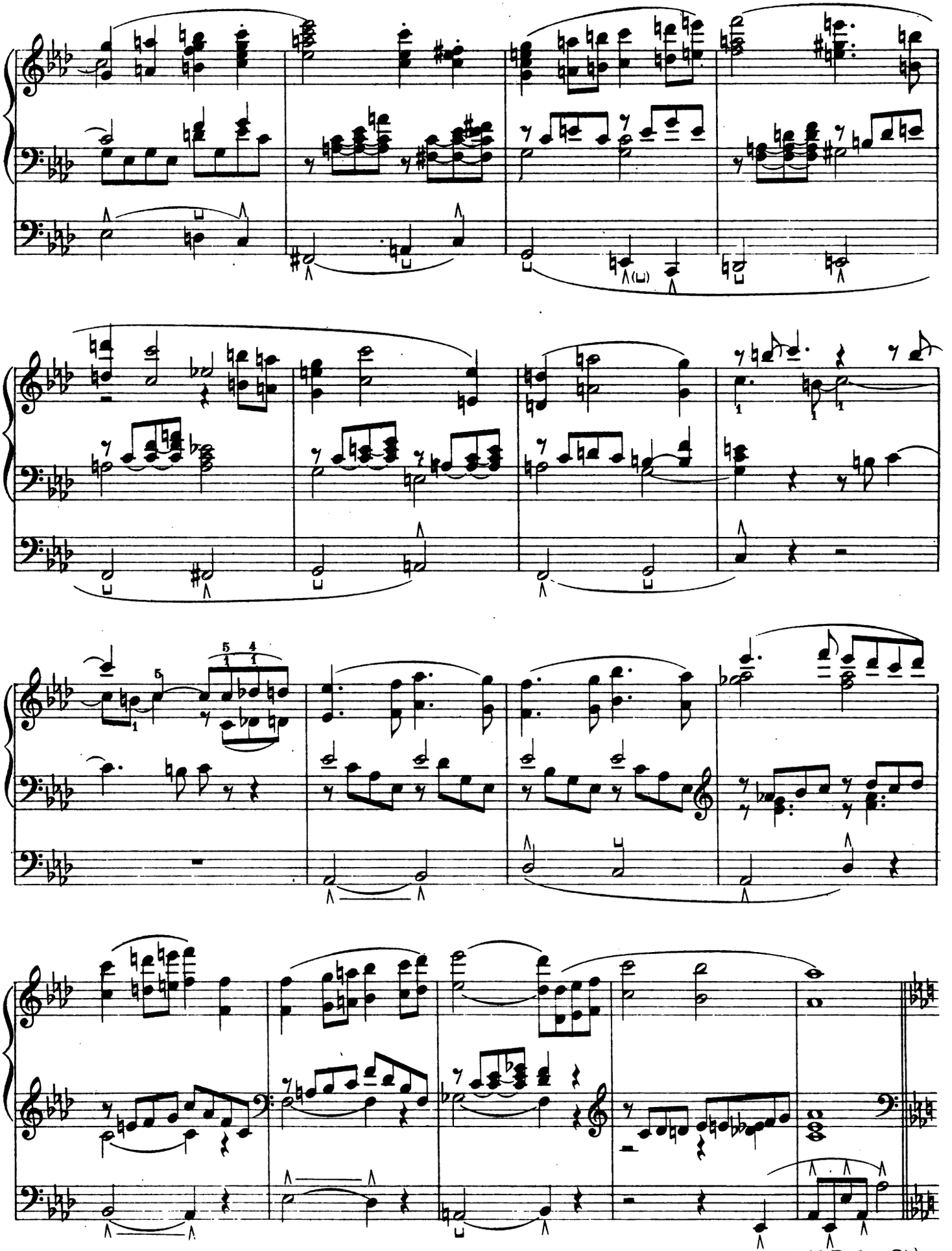

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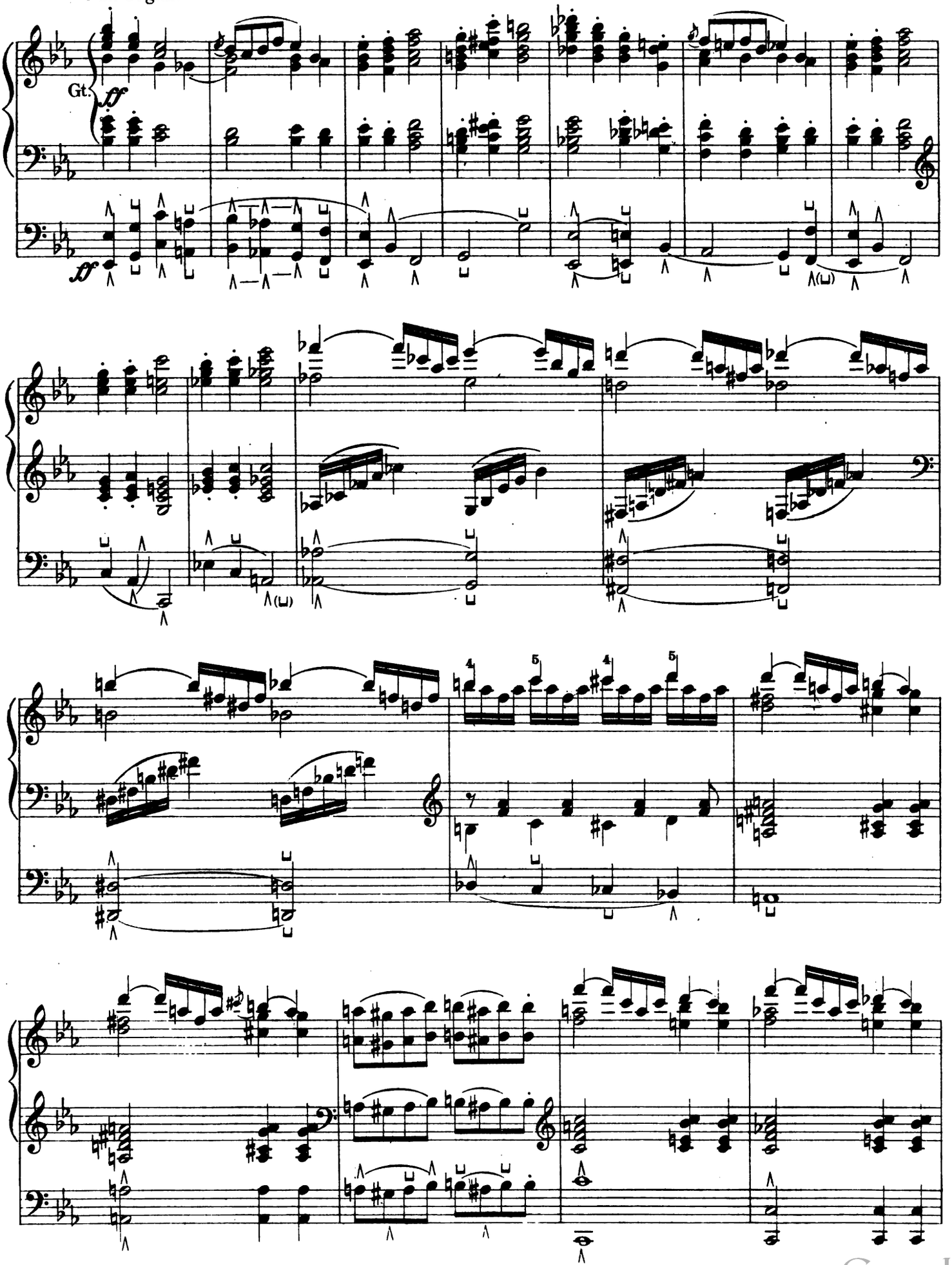
Full Organ.



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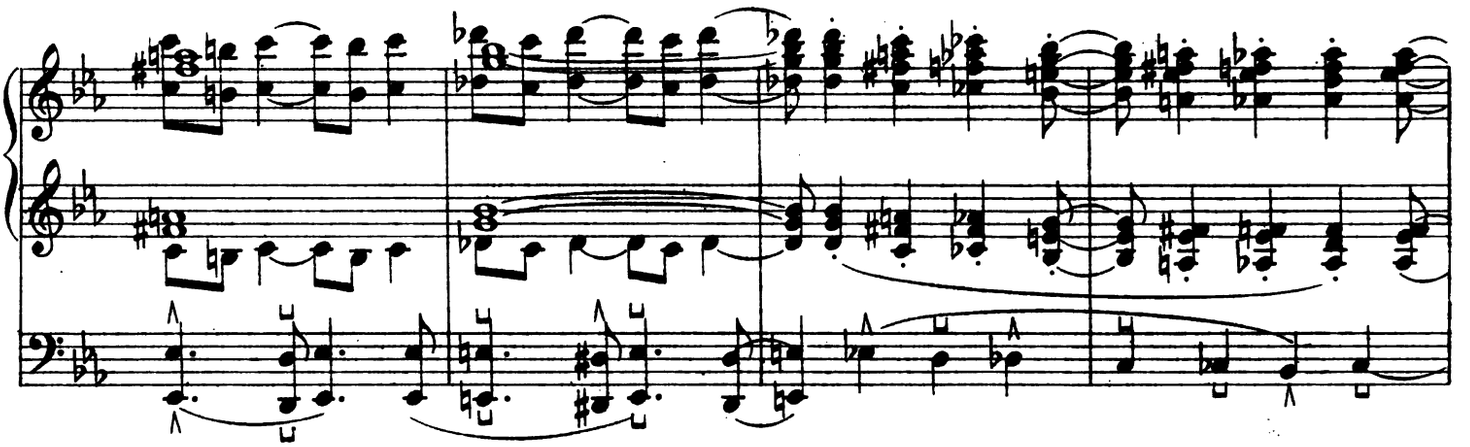

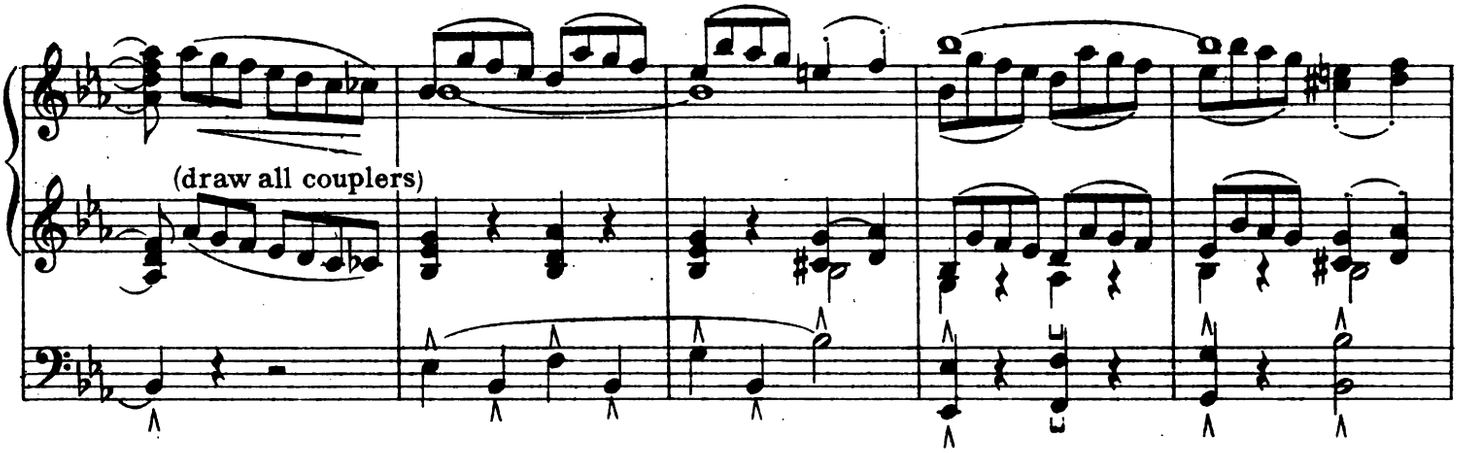

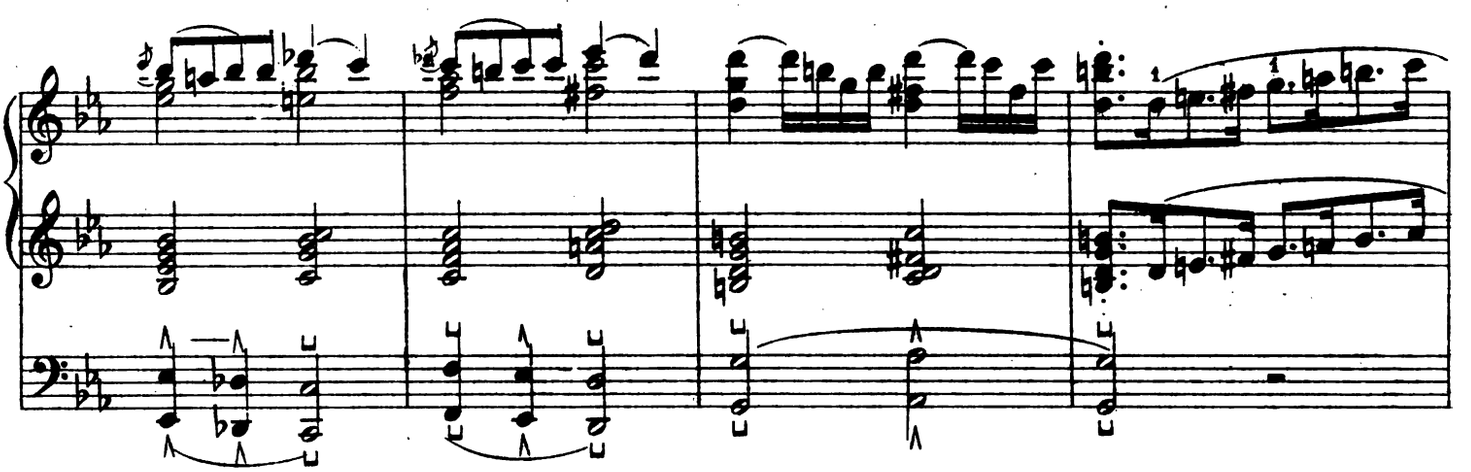

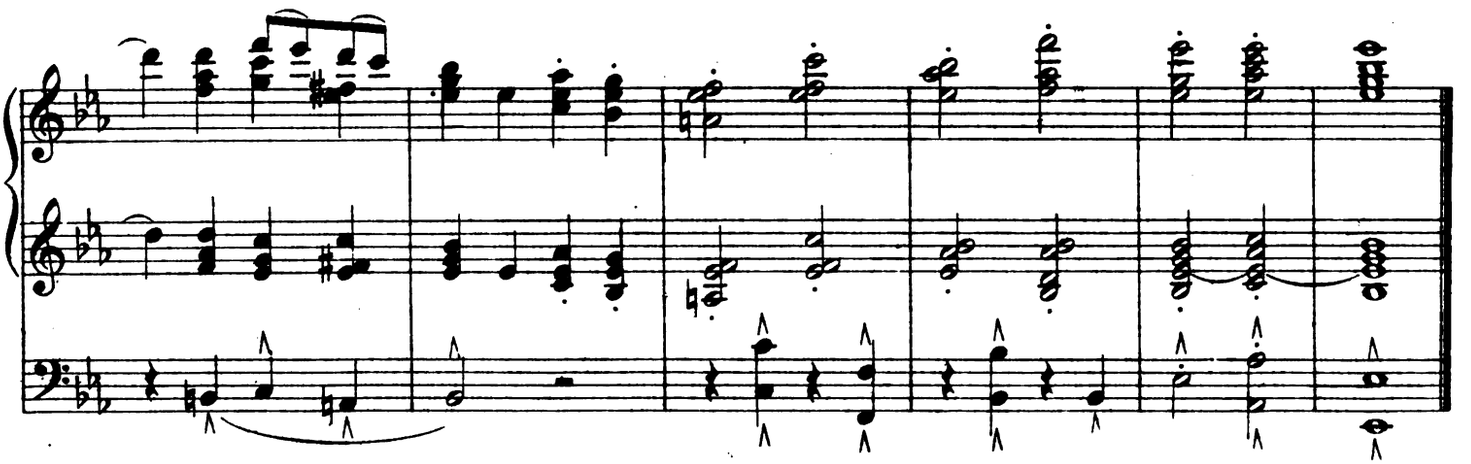

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